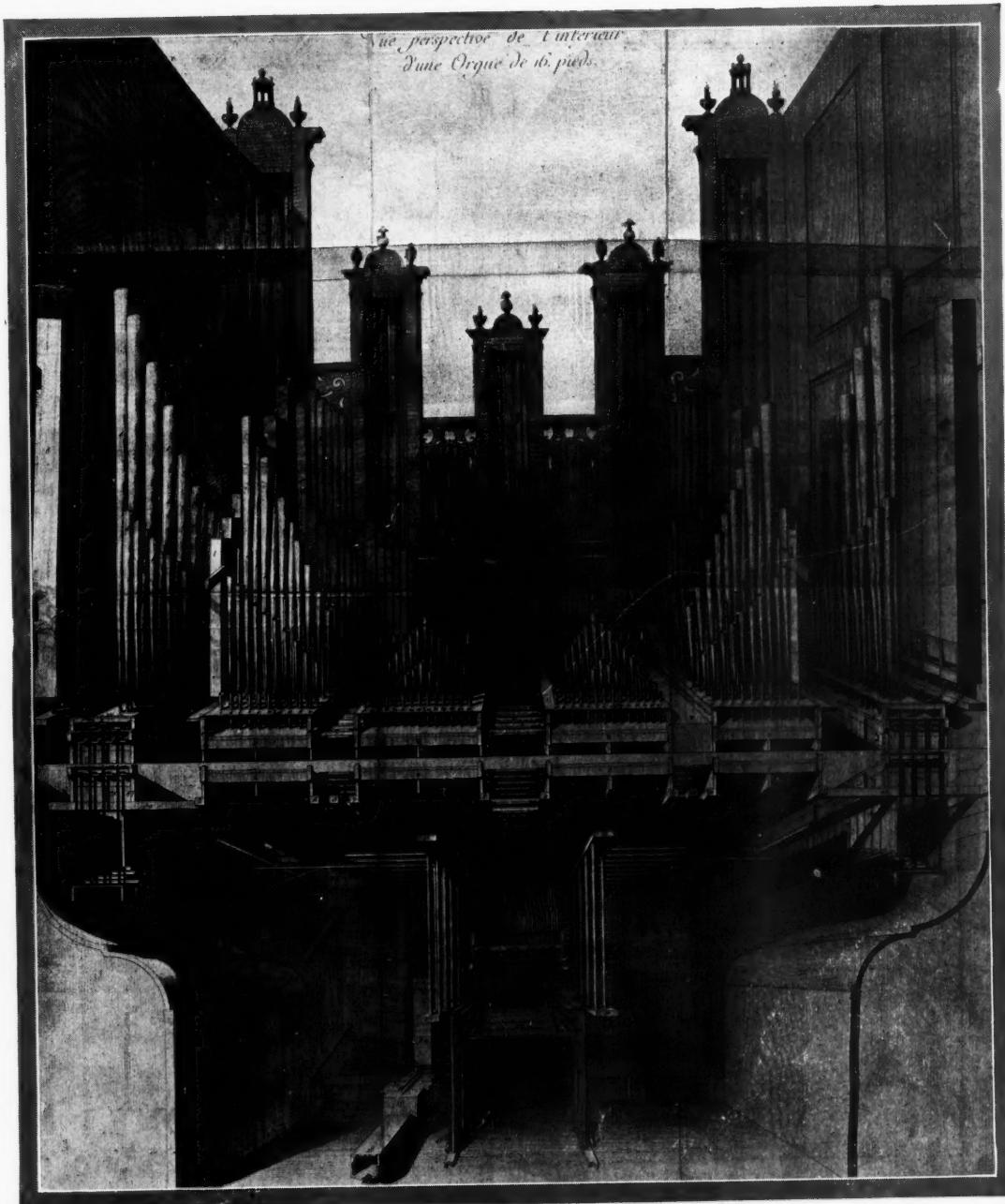


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REPERTOIRE AND REVIEWS

Prepared With Special Consideration for the Average Organist

Secular Choral Music

It has been some time since these columns have listed secular works for chorus. From an accumulation of several hundred pieces the following are selected as more likely to interest T.A.O. readers: in fact the publishers of most of them weren't even that optimistic. Since choral concerts are not given to instruct or educate anybody, the basis of selection is fundamental musicalness; mere technical quality means nothing, as any theory-student can produce such things by the dozen.

*CM — American, "Old Americana," ar. J. Homier, 8p. cu. e. (C. Fischer, 15¢). Sections of old American tunes put together attractively, with melody in under voices; audiences will like it.

*CW3 — Anon., ar. G. S. Bement: "Cushat Dove," 5p. cu. me. (J. Fischer & Bro., 12¢).

*C — James M. Bland, ar. O. Lee: "In the evening by the moonlight," 11p. me. (C. Fischer, 15¢). They'll all like this too.

*C6 — H. Brockway: "Loch Lomond," 8p. me. (Gray, 15¢). Melody in the tenor against humming chorus.

*CM — Buck, ar. V. Harris: "Sunset," 14p. me. (Gray, 20¢). They'll like this sweetly harmonious piece.

*CW3 — Byrd, ar. G. S. Bement: "Nightingale so pleasant," 7p. u. md. (J. Fischer & Bro., 15¢). From "Songs of Sundry Natures," published in 1589.

*CW3 — P. Certon, ar. G. S. Bement: "Fa la la I cannot conceal it," 5p. u. me. (J. Fischer & Bro., 12¢). Another revival, from "New Songs in Four Parts," Paris, 1539.

C7+ — J. D. CLINE: "Cowboy Lament," 9p. me. cu. (C. Fischer, 15¢).

C4+ — Mabel DANIELS: "Hymn of Triumph," 29p. md. (J. Fischer & Bro., 20¢). From the "Song of Jael"; orchestral parts rentable.

*CW3 — Delibes, ar. W. A. Goldsworthy: "Barcarolle," 6p. md. (C. Fischer, 15¢). From "Lakme."

CW3 — R. N. DETT: "The Lamb," 6p. cu. e. (J. Fischer & Bro., 15¢). A colorful number in meditative style.

CW3+ — Moritz EMERY: "Song of Silence," 3p. me. (Schmidt, 12¢).

*CM — English, ar. Levenson: "Heart's Ease," 5p. cu. me. (Summy, 12¢). Shakespeare mentions this song in Romeo & Juliet; range of parts reasonable and easy.

CM4+ — Dora F. FLOOD: "Men of Gotham," 14p. me. (Gray, 20¢). Rather interesting and musical.

*C8 — French, ar. B. Levenson: "Invitation to a Dance," 5p. cu. me. (Summy, 12¢). First a men's chorus, then a women's, then both.

*CM — L. Ganne, ar. J. Homier: "Carnival," 9p. me. (C. Fischer, 15¢). The catchy melody of this *Mazurka Russe* is sung by the first basses.

*CW — Harvey B. GAUL: "Pennsylvania-German Slumber Song," 4p. md. (Galaxy, 12¢). Something of real charm for a good chorus.

CW3 — Flora T. GREENE: "Close now thine eyes," 4p. cu. md. (J. Fischer & Bro., 12¢). A very charming slumber-song which everybody will like if done well.

*C8 — Grieg, ar. W. Aschenbrenner: "Solveig's Slumber Song," 7p. cu. md. (C. Fischer, 15¢). Much could be made of this.

*C4+ — Grieg, ar. C. Sodero: "Solveig's Song," 8p. me. (Gray, 15¢). Everybody will recognize this melody, and like it.

*C8 — Grieg, ar. E. H. Bull: "Springtide," 9p. cu. md. (C. Fischer, 15¢). Another familiar melody, and a splendid setting for any chorus capable of 8-part work—and few there be.

CW3 — David HAUPT: "My Japanese Lady," 6p. me. (C. Fischer, 15¢). Quite charming and dainty.

New Organ Music from Abroad

Reviews by ROLAND DIGGLE, Mus.Doc.

• At long last there comes a work to take the place of the Suite Gothique of Leon Boellmann. It is the *Plymouth Suite* by Percy WHITLOCK (Oxford) and I urge every organist in the land to get himself a copy. It is about the same length and difficulty as the Boellmann work; I do not see how it can fail to become equally popular. The first movement, *Allegro Risoluto*, nine pages, is a straight diatonic tune with typical Whitlock harmonies that sound well on almost any instrument. *Lantana* is a three-page *andante* that brings to mind the *Canzona* in his *Sonata*, quiet meditative music that is most effective. The third movement is a delightful *Chanty* of three pages in which the Pedal Organ is given a rest. Played on good flutes, this piece is quite charming and is sure to make a hit with the average listener. The fourth movement, *Salix*, is a quiet little piece of three pages in 6-8 time. The last is a 13-page *Toccata*. The whole work takes about 16 minutes and is one of the best recital suites that has come to hand in a long time. It is not great music and I am sure is not intended to be, but while written to please the average listener, there has been no let-down in musicianship. Mr. Whitlock is far too fine a craftsman to have to write cheap music in order to make it appeal to the man in the pew; in this very excellent *Suite* he provides most efficiently a work that will make a distinct appeal to both performer and listener.

Harry Wall comes forward again with arrangements of *Three Movements from the Concertos of William Felton* (Oxford). I confess I am very fond of this old music and Felton is one of my favorite composers. Here we have a jolly *Gavot*, an ear-tickling *Paspy*, and a splendid little *Jig*; fifteen pages of delightful music that deserves a place on any recital program. And what a relief such music is, after listening to some of the music of today.

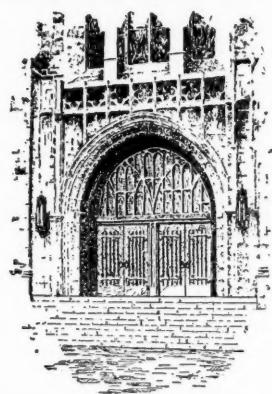
Along the same line are *Two Movements by F. Couperin*, arranged by Arthur Boynton. They are *The Little Windmills* and *The Little Cherubs*, simple, unpretentious music that sounds wonderfully well on a modern organ (Oxford).

My old friend Guy WEITZ is again to the fore with a fine *Grand Choeur* which he has sub-titled *Voluntary on the Fifth Mode* (Chester). This is the most practical organ number Mr. Weitz has given us, for in it he caters less to the recitalist than to the average organist. The work is only moderately difficult and comes off well on a modest instrument; eight pages, it makes a fine postlude or festival prelude. By all means look this over.

Six Choral Improvisations by George TOOTELL (Stainer & Bell) in two sets of three, are well written, in a more or less popular vein. The tunes are wellknown and I recommend them as being suitable for service preludes.

I wish I could honestly say a good word for the *Sonata* by Harold McKAY (White-Smith) which won the Diapason prize of \$200. at the recent A.G.O. convention in Philadelphia. I can only say I find it terribly poor and ugly, and if I thought for one moment that this was the best we could produce in America I would never try to boost the American composer again, and this after 25 years of trying to put him on the map. I feel that the blame must be laid in the judges' lap. I do not know how many works were submitted but I have seen four that were submitted that are so far above the winning work that for the life of me I cannot understand what the judges were looking for. Do they just throw them in a barrel and grab one out? Certainly no organist looking for a piece of good practical music that was worthy the interest of the Guild members would choose so dissonant a piece of music. I have received some dozen letters from organists who heard the work in Philadelphia, but what they all say is not fit to print.

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T. SCOTT BUHRMAN

Editor

EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

- Arrangement.
- A—Anthem (for church).
- C—Chorus (secular).
- O—Oratorio-cantata-opera form.
- M—Men's voices.
- W—Women's voices.
- J—Junior choir.
- 3—Three-part, etc.
- 4+—Partly 4-part plus, etc.
- Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

- A—Ascension. N—New Year.
- C—Christmas. P—Palm Sunday.
- E—Easter. S—Special.
- G—Good Friday T—Thanksgiving.
- L—Lent.

After Title:

- c.q.cq.qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
- s.a.t.b.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).
- o.u.—Organ accompaniment, or unaccompanied.
- e.d.m.v.—Easy, difficult, moderately, vary.
- 3p.—3 pages, etc.
- 3-p.—3-part writing, etc.
- A.f.B.m.Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

- a—Article.
- b—Building photo.
- c—Console photo.
- d—Digest or detail of stoplist.
- h—History of old organ.
- m—Mechanism, pipework, or detail photo.
- p—Photo of case or auditorium.
- s—Stoplist.

● INDEX OF PERSONALS

- a—Article.
- b—Biography.
- c—Critique.
- h—Honors.
- r—Review or detail of composition.
- s—Special series of programs.
- t—Tour of recitalist.
- *—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Rec/fols: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "sololist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

- a—Alto solo.
- b—Bass solo.
- c—Chorus.
- d—Duet.
- h—Harp.
- j—Junior choir.
- m—Men's voices.
- o—Organ.
- p—Piano.
- q—Quartet.
- r—Response.
- s—Soprano.
- t—Trio.
- u—Unaccompanied.
- v—Violin.
- w—Women's voices.
- 3p—3 pages, etc.
- 3-p—3-part, etc.

Hyphenating denotes duets, etc.

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AUGUST 1939

No. 8

EDITORIALS & ARTICLES

Vue Perspective	Dom Bedos	Cover Plate, 253
Christ Church, Houston	Aeolian-Skinner	Frontispiece, 260
Missing the Mark	Editorials	270

THE ORGAN

A Genius Who Failed	Tyler Turner	265
Ocean Grove Organ	Hope-Jones	274
Organ in Christ Church	Edward B. Gammons	261
Organ in Eighth Scientist	S. R. Warren	267
Pipes of Concrete	Olaf Platou	274
Organs: Detroit, Eighth Scientist	Hall Organ Co.	abcps267
Houston, Christ Church	Aeolian-Skinner	acps261
Ocean Grove, Auditorium	Hope-Jones	.d274

CHURCH MUSIC

Calendar for 1939-1940	Liturgical Year	275
Christmas Pageant Presentation	Mary Skurkay Einecke	269
Good Anthems	George Lee Hamrick	272
Inter-Church Junior Choirs	Miss Vosseller	273
That Big Job	R. K. J.	271
Service Selections	Gammons, Edward B.	263
Gilley, Donald C.	Kettling, Donald D.	278

RECITALS & RECITALISTS

Advance Programs	280	Bidwell, Dr. Marshall	276
------------------	-----	-----------------------	-----

NOTES & REVIEWS

American Composers Addition	272	Repertoire & Review:	
Cover-Plate	274	Church, Mr. Hamrick	272
Events Forecast	280	Foreign, Dr. Diggle	256
New Organs	255, 257, 282	Secular Choral	256

PICTORIALLY

Detroit, Eighth Scientist	Hall Organ Co.	c267, bp268
Houston, Christ Church	Aeolian-Skinner	c264, p260

PERSONALS

Bailey, Prentiss	o280	Hope-Jones, Robert	ab265, 274
Bidwell, Dr. Marshall	s276	Jacobs, Arthur Leslie	a271
Callaway, Paul	*p276	Kettling, Donald D.	s278
Christian, Palmer	h276	Milligan, Harold Vincent	h276
Clokey, Joseph W.	*271, p276	Parker, Dr. George A.	o276
Daniels, Mabel W.	h276	Riemenschneider, Albert	h276
Gammons, Edward B.	s263	Rock, Michael	o277
Gilley, Donald C.	s281	Schreiner, Alexander	*p277
Hanson, Howard	h276	Strouse, Mrs. Blanche	p273

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THE AMERICAN ORGANIST

August, 1939

Organ in Christ Church, Houston

Analysis by EDWARD B. GAMMONS

Built by the Aeolian-Skinner Organ Company

WHEN Dr. James P. DeWolfe early in 1937 needed an organist for Christ Church, Houston, Texas, he went about it intelligently and seriously. Edward B. Gammons left Boston for Houston that fall. A new organ was not in prospect, but a fire changed all that. Perhaps Christ Church didn't like the fire very well, but it was a blessing in disguise. Mrs. Edwin R. Spotts donated the organ as a memorial to her husband—"a loyal and devoted communicant of the parish, a member of the vestry, and a man who did much for the community."

Mr. Gammons was interested in all phases of church music, including organ-building, and had not merely kept informed of modern developments in organ design but himself was one of the early leaders in such trends. Christ Church bought its organ just as all art-works are bought, not on competitive bids but on direct preference. Mr. Gammons knew what he wanted, and his wants were colored and clarified by G. Donald Harrison, friend of long standing. The Aeolian-Skinner Organ Company built the organ, began installation in December 1938, sent Mr. Harrison to Houston to do the final finishing, and Mr. Gammons gave the dedicatory recital March 12, 1939.

Mr. Gammons furnishes the comments:

"The Aeolian-Skinner men were here for nearly three months and Mr. Harrison himself appeared for the final regulation. That is why the organ, though placed in a non-responsive building, is absolutely refined and homogeneous. The people are so enthusiastic that I have a job to get away from the console. The great comment is how much flexibility and variety the organ offers, and particularly how warm, colorful, and rich its tones are; and the full organ is powerful enough, yet never noisy or bombastic. Several have spoken of how easy it is to sing to, and how readily even the musically untrained can find the tune. My choir feel that it gives them all sorts of support without ever drowning them out and already we notice the coming of a better choral tone from being associated with such an organ."

"The Pedal is clear and varied and there is the right amount of weight to supply a firm bass when needed. The 16' and 8' Quintatons are very useful and curiously enough, although we class them as quasi stopped-flutes, actually they give the effect of pianissimo string-tone with the box closed."

"We have one extra trace for each division all through the combinations and console, so that added stops can be installed in the future without trouble; the chamber affords plenty of room, as the layout is ideal. Every division stands

An organ combining the ensemble ideas of the purists with some of the splendid practical requirements of the artist, all controlled by a console equipped with sufficient accessories to enable the organist to get the utmost out of the pipework.

free and clear; there are ample walk-boards around all pipework. The pipes are disposed so as to give plenty of speaking-room; I believe that helps to account for the splendid blend of the instrument. All the chorus work—Great, Positiv, Swell, and Pedal—is on one level, with ample tone-openings; the Choir is below the Swell, with additional grilles into an ambulatory. There are large grilles into chancel and transept and the organ speaks as one voice.

"The Pedal is based on a flue chorus of Diapasons. The 16' Principal gives a majestic, clear bass that properly carries down the manual 8' Diapason tone. The 8' Principal is slightly bigger in effect and adds tremendously to full Pedal. In reality, when the 8' is added to the 16' it seems as though another 16' were added with it. The 5 1/3' is often a bugbear to the voicer, but this one is the most successful I have yet heard. It ties together the Pedal work and most appreciably increases the 16' Pedal tone. I am pleased to find that it does not give the unpleasant 'fifthly' effect one sometimes hears, but is absorbed nicely into the chorus, at the same time imparting added firmness and body. The Pedal flutes are most valuable, of clear and singing tone. The 16' is a normal Bourdon of small scale, giving a quiet velvety 'bottom' to soft combinations. The 8' is a tapered metal Flute Conique, which is unusual; while it is soft, it is telling by its definite quality. As a solo stop or in all combinations it is most useful. The 4' Nachthorn is a set of cylindrical pipes of tin, giving a lovely, singing flute-tone that is especially pleasant as a solo and also adds clarity to the Pedal line. A 2' Blockfloete of tapered tin pipes makes a wonderful register for trio playing and lends itself to delightful combinations for light Pedal playing. The 32' Soubasse at present is resultant for the bottom 12 and the rest is the Pedal Bourdon. Nevertheless it adds a quiet gravity to the Pedal and the lower notes provide that 32' effect which belongs to the organ alone."

"The 16' and 8' Violons are derived from the Great and the 16' gives a fine incisive Pedal stop, without a trace of scratchiness. It is admirable to fill in the gap between the Principal and Bourdon and also adds further precision to the department. The 8' makes a useful second Principal and

adds another 8' that may be used in association with the upper-work, when the larger 8' Principal is not needed.

"Some may question the derivation of the Choir 16' Quintaton and the playing of it in octave pitch, but since expense precluded having a 16' flue on both Choir and Swell, the present solution seems most happy. With the box closed, the 16' in combination gives more the effect of a soft Pedal string and the 8' adds a colorful, quiet stop in that pitch.

"Fourniture is a fine stop to give the Pedal richness and clarity; it has much to do with the success of the well-knit Pedal flue chorus. The purists are shocked to find a 56-pipe extended reed, but Mr. Harrison has worked out a scaling so that even when used in its three pitches the ensemble is not violated. The tone is rather light and transparent; the reed gives out an intense but not over-weighty sonority.

"The Great, on paper, is not a large division, yet the stops are so well voiced and balanced that the section is most flexible, with a smooth build-up. Add to this the fact that one may either place the Positiv on the Great or couple it to Great at 8' and 16', and it may be seen that the unenclosed stops offer an endless variety of combinations. The 16' Violon is not an out and out string; rather it is a moderate Principal, tending towards a mild Geigen quality. The register adds no mud at all, but makes a fine double to the Principals and adds a fine, rich sub-octave tone to full Great. The 8' Principal is of tin and gives a full-bodied singing tone of adequate power for the upperwork. The tone is well developed harmonically, yet has enough foundation to give a solid 8' background to the Great. Instead of the usual second open, we used an 8' Diapason Conique which allows another pleasing color to be added to the tonal palette. This stop is of mf power, with a delightful character imparted by the light taper of the pipes. An open-wood flute does not always find favor on the Great in these days, but our 8' Hohlfloete of open-wood pipes with metal upper-lips seems to be a solution to a vexing problem. It gives a clear, sympathetic flute-tone that makes a lovely solo; still it blends perfectly with the Principal or Diapason Conique, adding a little bloom, yet not detracting a particle from the clarity.

"The 4' Principal also of tin is, if anything, even a finer individual stop than the 8'; being well kept up in power, it adds considerably to the unison and also ties the latter well to the Quint, Superoctave, and Fourniture. The 4' Rohrfloete is a broad-scaled Chimney Flute which combines well with any of the 8's and makes a nice bridge-stop and colorer for the open sections. The Quint and Superoctave are normal Diapasons, in just proportion to the unison in power and harmonic development. The Great Fourniture is the most satisfactory single mixture I have ever heard. It truly clarifies and intensifies the tenor and bass, while it adds richness and gravity to the upper octaves. A mordant, telling stop, without being loud, it knits all members of the Great chorus into a glowing mass of rich Diapason tone.

"Since the Positiv is unenclosed, I shall speak of it next. In the short time I have had it I already have found it opens up undreamed of possibilities, not only in organ music but in the accompaniment of the service. The fresh, bright but restrained tones of the 8'-4'-2', tempered with a 2 2/3', 1 3/5', or 1', make possible many new timbres and interesting effects; my short experience has shown how quickly the man in the pew delights in these reborn sounds. The 8' Gedeckt is a covered metal register of quiet but very full intonation upon which and with which one may build entirely new timbres by adding the other stops of the Positiv. The 4' Nachthorn, of cylindrical pipes, produces a mild yet full-throated principal-flute tone. This stop is ideal as an octave to the Great 8' Diapason Conique, and at 8' pitch it yields a delectable non-imitative flute tone. The 2 2/3' Nasat is of conical pipes; such a Nasat unites willingly with whatever tones it may be associated, producing altogether new and interesting timbres. The 2' also is a modified Spitzfloete and is charming

with 8' and 4' companions. A Tierce of any sort is not the easiest pitch to handle, but another conical stop here solves the problem happily. Added to the 8', 4', 2 2/3', and 2', it makes a splendid Cornet, equally at home as a soloist, or as a member of the ensemble. In many uses the Terz proves an invaluable color-giver. The 1' Siffloete is broad in scale but most gentle in speech, so that it may be used with other stops in piquant effects. The Cymbal is the highest-pitched mixture in the organ and breaks very frequently. However, this does not take away from its usefulness in completing a flue ensemble on occasions, and in its more proper sphere, in brilliant scintillating passages as the figuration in Bach's Rejoice Ye Christians, the Cymbal reveals new delights for musically-minded persons.

"The Swell is a complete division, lacking only a flue double. The 8' Geigen Diapason is a real Diapason and not at all a small, thin, or wiry specimen. Only one pipe smaller than the Great Principal, the Geigen gives the Swell a round Diapason foundation. This tone is well carried up by the Octave Geigen and the Octavin, so that a fine Swell-to-Fifteenth is available. The separate Nasard is primarily for coloring, yet it fits into the Geigen family as well. Instead of one large mixture that must be used most carefully, we provided first a Grave Mixture of two ranks which may readily be used in small combinations and is most advantageous in choral accompaniment; then as increased brilliance is desired, one may add the three-rank Plein-Jeu which adds a marvellous silvery sheen to the Swell. When this flue-work of the Swell is added to that of the Great and Positiv, one of the most satisfying musical sounds is produced that the writer has ever heard.

"Strings are in nowise slighted in the Swell. The broad, vibrant Gambes seem to do just what Franck, Guilmant, Widor, and Vierne had in mind when they wrote for these stops. The Echo Salicional is an 'echo' stop of delicate and perfect line; the 4' Fugara adds a 4' string-tone that is more than worth its cost. Stops of this class are too often neglected today. With the strings and flutes, the Fugara's value is inestimable for soft registration.

"The Stopped 'Diapason' is in reality a misnomer, as the register is a true Teutonic Rohrfloete; for solo, accompaniment, or as a mixer, the stop is without a peer. The 4' Flute Harmonique is a Cavaille-Coll type and is one of the most lovely flutes imaginable. These flutes and strings, with the Nasard, Octavin, and Vox Humana, offer every chance for refined and colorful modern registration.

"The reeds in the Swell depart somewhat from the old idea that we must have complete family choruses in varying powers and groupings. The double is a Fagotto of modest scale and power with intriguing color. While not directly imitative, it is a solo stop of high quality at 16' or 8' and is transparent enough to be used with the small flue groups as well. The 8' Trumpet verges on the normal English Trumpet as conceived by Father Willis. It is fiery, with sufficient body, yet not over-loud so as to dominate its associates. The Clarion is of a broad scale; it imparts a sense of fullness as well as brilliance to the Swell reed family. The 8' Hautbois is an innovation and a stop which the writer has vainly tried to have made many times before a musically-minded technical director and voicer finally achieved this happy result. The stop has medium-scaled open Oboe tubes with French shal-lots. The result is a timbre that has considerable body, yet also has enough harmonic development to act as a minor chorus reed. On the other hand it is a magnificent solo voice of haunting poignancy and nobility. It would seem that, in general, such a stop is of more utility than a second Trumpet. Like the Diapason Conique on the Great, it introduces more variety of color into a division and yet provides the essentials for a secondary chorus. Nothing much need be said about the Vox Humana except that it is a good one, equally at home with strings, flutes, or the Geigen. For those interested, I

HOUSTON, TEXAS
CHRIST CHURCH
Aeolian-Skinner Organ Co.
Memorial to Edwin R. Spotts, gift of
his widow.
Stoplist, Edward B. Gammons
Specifications, G. Donald Harrison
Final finishing, Mr. Harrison
Dedicated, March 12, 1939
Recitalist, Mr. Gammons
V-51. R-62. S-60. B-7. P-3703.
PEDAL 5": V-9. R-12. S-17.
32 *Soubasse*
16 PRINCIPAL 32m
BOURDON 32w
Quintaton (C)
Violon (G)
8 PRINCIPAL 32
FL. CONIQUE 32m
Quintaton (C)
Violon (G)
5 1/3 QUINT 32m
4 NACHTHORN 32t
2 BLOCKFLOETE 32t
IV FOURNITURE 128m
4—3 1/5—2 2/3—2
16 POSAUNE 56r
8 *Posaune*
4 *Posaune*
— *Chimes (G)*
GREAT 3": V-9. R-12. S-10.
UNEXPRESSIVE
16 VIOLON 61m
8 PRINCIPAL 61t
DIA. CONIQUE 61m
HOHLFLOETE 61ow
4 PRINCIPAL 61t
ROHRFLOETE 61m
2 2/3 QUINT 61t
2 SUPEROCTAVE 61t
IV FOURNITURE 244t
19-22-26-29 (5 breaks)
8 CHIMES 25t
POSITIV 2 1/2": V-7. R-9. S-7.
UNEXPRESSIVE
8 GEDECKT 61sm
4 NACHTHORN 61m
2 2/3 NASARD 61t
2 BLOCKFLOETE 61t
1 3/5 TIERCE 61t
1 SIFFLOETE 61t
III CYMBAL 183t
29-33-36 (6 breaks)
Tremulant
SWELL 5": V-17. R-20. S-17.
8 GEIGEN DIA. 73m
ST. FLUTE 73wm
VIOLE DE GAMBE 73m
VOIX CELESTE 73m
ECHO SALICIONAL 73
4 OCTAVE GEIGEN 73m
FLUTE h 73m
FUGARA 73m
2 2/3 NASARD 61t
2 OCTAVIN 61m
II GRAVE MIXTURE 122m
19-22 (4 breaks)
III PLEIN-JEU 183m
22-26-29 (5 breaks)
16 FAGOTTO 73r
8 TRUMPET 73r

HAUTBOIS 73r
VOX HUMANA 73r
4 CLARION 73r
Tremulant
CHOIR 3 1/2": V-9. R-9. S-9.
16 QUINTATON 73sm
8 DOLCAN 73m
DOLCAN CELESTE 66m
ORCH. FLUTE h 73w
VIOLA 73m
4 ZAUBERFLOETE h 73sm
2 FLAGEOLET 61m
8 TROMPETTE 5" 73r
En Chamade
CORNDO DI BASSETTO 73r
Tremulant
COUPLERS 25:
(V indicates Positiv.)
Ped.: G. S-8-4. C-8-4. V.
Gt.: S-16-8-4. C-16-8-4. V-16-8.
Sw.: S-16-8-4. C.
Ch.: G. S-16-8-4. C-16-8-4.
Division Transfers 5:
Choir on Great;
Positiv on Great;
Great on Choir;
Choir Only on Choir;
Positiv Only on Choir.
Combons 41: P-6. G-8. S-8. CV-8.
Tutti-8. Couplers-3.
All Tutti and Pedal combons are operated in duplicate by hand and foot; all manual combons numbered 1, 3, 5, and 7 are similarly operated.
Crescendos 3: S. C. Register.
Reversibles 13: G-P. S-P. C-P.
V-P. S-G. C-G. V-G. C-S. S-C.
Great on Choir. Choir on Great.
Positiv on Great. Full Organ.
Onoroffs 2: Choir Only. Positiv Only.
Silencers 4: Chorus Reeds. Mixtures. 16' Couplers. 32' Pedal and 16' Manual Stops.
Eight of the accessories are operated in duplicate by toe-studs etc.
Percussion: Deagan.
Blower: 5 h.p. Orgoblo.
The Positiv Organ may be considered either a part of the Great or of the Choir, but its physical operation seems to assign it more to the Choir than to the Great.
CHOIR REPERTOIRE
CHRIST CHURCH, HOUSTON
Season 1938-1939
*Used also last season; †new this season.
Arcadelt, Hear my prayer*
Arkangelsky, O Light Divine*
Attwood, Come Holy Ghost*
Teach me O Lord*
Bach, Break forth O beauteous*
How shall I fitly*
Jesu Joy of man's†
Now let every tongue*
O rejoice ye Christians*
Beethoven, Heavens are telling*
Beobide, Therefore wet
Bortniansky, Cherubic Hymn*
Burch, When up to heaven*
Burgess, Behold a great prelate†
Chadwick, A Child is born*
C-Taylor, Lift up your heads†
Decius, To God on high*
Drozdof, O Lord we pray*
Erickson, Deck the hall
Evans, I will give thanks†
Thy kingdom come†
Farrant, Hide not Thou†
Franck, O Lord be merciful†
Gevaert, Chanson joyeuse†
Les Anges de nos
Gluck, Out of the deep*
Goss, I heard a voice†
O Savior of the world*
O taste and see*
Out of the deep*
Handel, And the glory
Haydn, Lo my Shepherd†
Hilton, Lord for Thy tender*
Holst, Christmas Song*
Turn back O man†
Italian, O all-blessed Trinity†
Ivanov, Bless the Lord†
Jacob, Brother James' Air*
Kopyloff, God is a Spirit*
Lutkin, Lord bless you*
Mendelsohn, How lovely†
There shall a Star*
Netherlands, Prayer of Thanksgiving*
Ouseley, From the rising*
Rogers, I will lift up†
Lord is my strength*
Russian, How great in Zion†
Saint-Saens, Tollite Hostias†
Shaw, Holly and Ivy†
Go forth*
With a voice of singing*
Spanish, Joseph's lovely garden†
Sullivan, Turn Thy face*
Tchaikowsky, Blessed angel spirits*
Thiman, Christ the Lord†
Titcomb, Behold now praise†
We have seen His star*
Tye, O come ye servants*
Vulpius, Praise to our God*
Webbe, O King of glory*
Wesley, Lead me Lord*
West, O how amiable†
Whitehead, King's welcome*
Whitlock, Sing praise to God†
V. Williams, Let us now praise†
SERVICE MUSIC
Appel, Benedicte Opera Domini
Bach, Service in F*
Harwood, Service Af†
Matthews, Benedictus es Af*
Merbecke, Service*
Nicholson, Service C†
Parker, Te Deum E*
Shaw, Anglican Folk Mass*
Soule, Benedictus es G*
Stanford, Jubilate Deo Bf*
Te Deum Bf*
Stewart, Service Af†
Thiman, Benedictus es D*
Titcomb, Missa Sanctae Crucis*
Benedictus es C†
West, Mag. & Nunc Dim. Ef†
Whelpley, Te Deum Af*

would here say that I do not have the Tremulant permanently connected to the Vox; neither do I have the celeste ranks draw their companion in-tune stops. With such ideal mixers as these, that would seriously limit the registrational opportunities. The Vox Humana, without the Tremulant, but with other 8's, 4's, or mutations, can do yeoman service in early organ music.

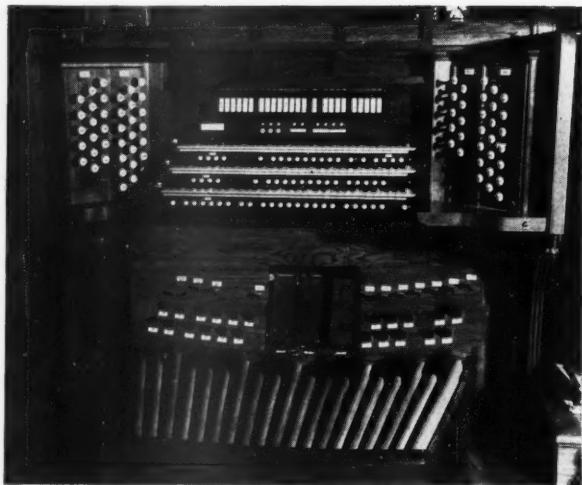
"My Choir Organ actually consists of two divisions, the unenclosed Positiv which has already been described, and the enclosed Choir section, supplemented by the Trompette en Chamade which stands on an open chest. The Choir is primarily a solo and accompanimental division, yet with flue stops from 16' to 2' it can not be utterly dismissed as an ensemble. The 16' Quintaton is most successful and makes a fine enclosed Pedal stop, and also permits use at 8' pitch on the manual as a quiet solo or timbre-creator. As a double it is ideal; it does not over-thicken the tone, yet it adds a subtle gravity to the division. The 8' Viola is warm and moderately full in tone, making a nice background for voices. The Dolcans have much more body and bloom than a Dulciana, and since they incline toward a neutral flutiness, they provide a luscious pair of accompanimental stops. I wished for something between a Flute Celeste and an Unda Maris, yet with a little body, and Mr. Harrison has produced a new species that, to me, is delightful; all organists who have heard the organ, come away wishing for just such a tonal element. The Concert Flute is a harmonic wood stop of true beauty; the Dolcan Celeste drawn with it produces a ravishing Flute Celeste. The 4' also is slightly unusual, as it is a harmonic stopped flute. This characteristic stop gives a liquid, bright flute tone and it seems to give a little sparkle to anything with which it is employed. The 2' Flageolet is a rather quiet non-imitative flute, tending toward Echo Diapason timbre. It is immensely valuable with the flutes or in any bizarre combinations for modern German organ music. The Corno di Bassetto is a slim-scaled Clarinet of telling quality. Enriched with flutes and a Nasard, it makes a real orchestral stop; still, by itself, it may be used as a quasi chorus-reed of small and woody tone. It is especially fine with the stops of the Positiv.

"The Trompette en Chamade might be thought by some to be the Tuba of the organ, and in a sense such it is, although it is not of extreme power. The stop was placed on the Choir so that it could be used against the Great, or coupled to it or some other division. It is of scarcely larger scale than the Swell Trumpet, but its position and slightly different timbre give it an entirely new effect. Drawn at unison pitch, it colors the full flue-work and is felt to a certain degree even with all the other reeds on. Used in rare instances at sub and octave pitch, it provides the effect of a Bombarde division.

"Tonally the organ represents a musical and artistic triumph for the Aeolian-Skinner staff. Mr. Harrison again has scored a hit. In a non-resonant and unhelpful building, the organ is musical, refined, and yet thrilling in the best sense. The most pleasing vindication, to me, is the great pleasure the average person has taken in it. The congregation have spoken their appreciation in no uncertain terms, and the general comment is on how easy the organ is to sing with, and how it helps the choir without covering them. With orchestral instruments, this organ can hold its own as a real instrument, and I do feel that the enthusiasm manifested is genuine and will be lasting.

"Personally, of course I am more happy with it than I can say, as it culminates more than a dozen years of research in designing organs upon which one may play organ music of all periods with true satisfaction. It is a classic organ in the correct sense, and it is modern in that it contains the most loved tones of the present. It is retrospective; still, the organ as it stands in the church is not a copy of older organs, but a vital, living, and pleasurable artistic creation.

"The console provides all necessary controls and also many unusual features which to me are not freakish at all. The



CHRIST CHURCH, HOUSTON

Edward B. Gammons designed a console to give him maximum versatility in the control of his new 3-60 Aeolian-Skinner

Transfers make it possible to play the Great, Positiv, and Choir either separately or in combination, on either Manual One or Two, which is a great advantage in continental organ music. The ample supply of pistons and couplers, with pedal duplicates, means that the rhythm never need be broken to manipulate a change. All in all, the console is one which gives maximum control, with minimum effort and strain on the memory."

In addition to the organ in the church there is another instrument, which Mr. Gammons describes as—

"A little three-rank Aeolian-Skinner—Diapason, Viola, Gedeckt, expanded to 18 stops, no couplers. We had it here during the rebuilding and then bought it for the small chapel seating about seventy-five. Aeolian-Skinner men moved it and refinished it, carefully voicing the registers to suit the environment. The chapel is as good for sound as the church is poor, which is ironic. The roof is high, walls hard plaster with brick pilasters, and a tile floor. The little three-stopper sounds like a million dollars in the chapel and already it has proved its value for small weddings and funerals, as well as for students' practise."

The choirs of Christ Church include a mixed chorus of 40 voices and junior choirs of 20 boys and 15 girls.

Mr. Gammons was born in Cohasset, at Boston, Mass., attended Derby Academy at Hingham, and graduated with the B.S. degree in 1931 from Harvard. His teachers were Grant Drake and Frederick Johnson, in organ; the summer of 1927 he spent in European study. He began church work in 1925, with Pope Memorial Church, went to the Cohasset Second Congregational that same year, and to St. Stephen's, Cohasset, in 1927, and finally to Christ Church, Houston, in 1937. For five years he was director of music and instructor in music and science at Derby Academy, Hingham, Mass. At St. Stephen's he became carillonneur in 1924 and has since become keenly interested in carillons and carillon-playing. In 1932 he married Betty Allen and they have three children. In addition to his work in church music and with carillons, he has been especially interested in matters of organ design and served as consultant in various instruments in and about Boston, including that in Harvard Memorial Church. Both in church music and in organ design he has joined the ranks of the purists, but an inspection of his ideas as reflected here show that he is more practical than any purist is supposed to be. In Texas he has what every organist wants—association with the right kind of a clergyman, opportunity to develop fine choral music (and volunteer voices are not necessarily a handicap), and, most pleasurable of all, an organ built to his own particular and enlightened tastes.

A Genius who Failed

By the Very Rev. TYLER TURNER

NOT least in the romances of modern industry is the story of Robert Hope-Jones, eccentric British inventor, electrical engineer and musician, who became the father of the modern organ. It is a story not of wealth, but of struggle, not of conquest but of defeat, not of lasting fame but of obscurity and, posthumously, of growing disfavor among his confreres.

Known variously as a genius and a charlatan, "the greatest mind ever engaged in organ building," and by his opponents as a bungler and fraud, Hope-Jones possessed qualities as diverse as his repute. He knew the highways and the byways, but never followed the middle path. Whether his influence in his chosen milieu was for good or ill, even if he had never attained an eminence made relatively obscure by the limitations of his field, his fascinating personality, his fine flair for publicity and the ever alternating comedy and tragedy of his life make him one of the most fascinating characters of modern business.

He was a genius in the grip of a consuming passion, one of those constitutional creators and experimentors whose imagination and resourcefulness are to be heard and remarked, even though not always confirmed by the world at large. Through the mass of confused and contradictory evidence and opinion the certainty stands clear that had his talents been applied to some other field—any of those which touch the common lives of us all—his name, with those of Hyatt, Ford, Bessemer, Edison, and Marconi, would have become a household term. That it did not was by chance of early association. Wanting that, he is to be remembered like Dr. Johnson, for himself if not for his work.

A word on these latter will suffice. It was he more than any other man who made the electric organ a practical, successful institution. That is, his devices enabled the organist to play at a console remote from the sound-producing portions of the organ, connecting the two by a small cable, and operating the complicated system of valves by electricity rather than by cumbersome mechanical connections, or by the later but costly and unreliable groups of pneumatic tubing by which air-pressure was used for the purpose. Stop-keys and their semi-circular arrangement in the theater organ console, many tonal effects imitative of orchestral instruments, the use of the symphonic percussion instruments, together with the improved expressive powers of the modern organ, were also developed under his immediate supervision, and usually emanated directly from his facile, fertile mind.

In short, he found organ building in its adolescence, and left it in full adulthood. That so many significant advances which are now commonplace, could have stemmed so exclusively from the persistent, unrelenting, often bitter toil of one man, and that each was met with appalling hostility, seems astonishing to one not familiar with his character, with his career, and with his times. The contributions of others, while by no means less for Hope-Jones' influence, are, because of that influence, more a frame than the picture.

He was born February 9, 1859, at Hooton Grange, Cheshire, and showed in early life signs of precocity and delicacy of health, both doubtless inherited from his mother, the former Agness Handforth. Though he was often despaired of, journeys to the south of France saved him from the rigors of the cold, humid English winters. Having neither inclination nor the vitality for sports he turned to music, and at the age of nine he was able to play occasional services in the Eastham Parish Church. Three of his brothers helped subsequently to make the Hope-Jones name famous: Frank,

The career of Robert Hope-Jones who would, it seems, try anything once, and even twice, but who did many good things with organ action and evil things with organ tone, but who none the less wrote his name indelibly across the pages of organ history.

in horological work, still prominent in the British Synchronome Company and timekeeper for the British Broadcasting Company; Handforth, who ultimately became a mining engineer and lived in South America; and a third who is still, I believe, canon of the Cathedral at Pretoria, South Africa.

When Robert was fourteen his father died, and shortly afterward he assumed duties of voluntary organist at St. Luke's Church, Tranmere, and then at St. John's Church, Birkenhead. At the age of seventeen he was apprenticed to the electrical and shipbuilding firm of Laird Brothers, where he graduated from a practical position to the drafting room. He was then appointed chief engineer of the National Telephone Co., and here his inventive genius first manifested itself. Several inventions in telephony still bear his name. This experience was later to serve him well, for much of his practical organ design was made possible by principles he learned here.

Through these years his interest in the organ increased, and though an amateur in that field, he prevailed on the men and boys of his choir at St. John's to assist with a reconstruction of its instrument. Something of the man's genius may be understood from this enterprise. Previous attempts had failed of practical success. The electrical system had been overstrained, and the high current necessary for the work assigned to it burned out contacts, generally got out of control, and drove builders into the most fantastic expedients. One of these, in which the spark was arrested by dropping the contact (at that time often a nail!) into a cup of mercury, will seem surprisingly ingenuous now, even to a layman.

Hope-Jones and his group of enthusiastic helpers labored well into the nights during this important period between 1886 and 1892, gradually overcoming this difficulty by reducing the current necessary, evolving a small hairpin magnet which worked on low voltage, and supplementing it with effective pneumatic parts. Electricity became, for Hope-Jones and subsequently for the entire industry, only an intermediary between the key-action and the windchest, where the pipe-work itself was made to do the heavy work.

All this experimenting was conducted in whatever spare time could be found outside of regular hours of employment. And the epoch-making results were accomplished without specialized machinery or materials. Only simple hand-tools were available, and the raw materials were drawn from the closest sources. Knife-ivories, for example, were worked over to become the original stop-tablets, replacing, for the first time, the traditional draw-knobs for stop control.

After repeated difficulties had been met, the finished St. John's organ was trumpeted forth to the world in 1892 as the greatest step in the history of organ building. It was certainly nothing less than that. It contained an electric action and many revolutionary inventions which caused the music world to stop dead with amazement. Considering this for what it was, the work of an amateur with no previous organ-building experience, it was miraculous. I believe, too, that this demonstrated for the first time, Hope-Jones' famous histrionic sense. After the usual channels of publicity had been filled to the utmost and the world hailed in to see

and hear, the console was placed out in the churchyard, whence ran a small cable to the organ chambers. And there amidst the tombstones sat the organist, playing the opening recital!

In 1891 Hope-Jones had met Cecil Laurence, of one of the fine old County Kent families, to whom he became engaged. The sensation at St. John's Church brought inquiries from important and influential quarters. There were commissions to electrify existing organs and the contacts thus established brought capital for a manufactory. With contracts coming in and the promise of prosperity, Hope-Jones was married in 1895. The Worcester Cathedral project had just come through, and the pair moved to location where during the last few nights of hectic preparation they could hear the tuning of the powerful reeds. Then, but five minutes before the service when the organ was to be heard publicly for the first time, a wind-trunk burst under the terrific pressure. Hope-Jones marshalled the men and with his ever-contagious enthusiasm and charm set them to work putting the rebellious wind-pressure in its place. Then he went off to face ecclesiastical rumbles in the deanery while Mrs. Hope-Jones, ever equal to the occasion, distributed beer and cheese to the men who by brute strength held the wind-trunk together. Few ever knew what happened at that service, but it was a memorable morning for those who struggled in the crypt with an unleashed tornado.

Revolutions are not to be made without cost, often cost to those who make them. Hope-Jones' meteoric appearance was equalled only by the consternation of his competitors. The organ at St. George's, Hanover Square, had been partially destroyed by fire. Other instruments were paralyzed by destruction of the cables. As the entire functioning of the organ depends upon a small electric cable the size of one's wrist, a well-driven nail or a saw-cut can do enormous damage. There was much sympathy for Hope-Jones in these trying times. On the other hand, jealousy is an easy word. It was rumored in later years that he himself was not entirely ignorant of how the damage occurred. Some said that the Hanover Square fire covered a multitude of sins in the organ mechanism, that the current was too high, and the insulation insufficient. The general effect was to stimulate public sympathy. But what criticism could not do, creditors could. With all the help forthcoming from capitalists, the enterprise became increasingly precarious. Mrs. Hope-Jones, with a fortitude which deserves an eternal niche in the annals of the industry, gathered a dozen girls and started making small parts in the factory. With costs declining there was renewed promise. But it didn't last long.

In 1897 while they were enjoying what one may believe was a hard-earned rest, news came of labor trouble. As the workers left on the following Tuesday, a cordon of police surrounded the place and workmen were required to resign either their positions or their membership in the union. Whether or not Hope-Jones himself was responsible for this unwise move, I have never learned. But it meant the end of the factory, and costly material was hastily and wastefully bundled off to Norwich where he and his key men joined forces with another builder. No sympathy existed between these two staffs. To stem the recurring threat of creditors, Mrs. Hope-Jones again came forward energetically, personally directing a large department in the manufacture of electric equipment. But there was to be no rest, and within a short time differences between the two staffs and conflicting directorial ideas resulted in an altercation. Once more the Hope-Joneses were without a connection, and almost homeless as well.

His optimism and buoyancy never deserted him through these difficult years. With creditors at his heels—even worse, with growing dark rumors against him personally, he kept unceasingly at his researches and experiments whenever and wherever opportunity permitted. No misfortune dampened his ardor. After months of wandering another association

was formed with a builder at Hereford. It was here that he built the instrument at Warwick Castle, and during this period his friends and business prospects frequently received charming notes from him on crested stationery! This habit he continually turned to advantage. Whether at a distinguished club visiting friends, or installing an organ in the residence of some eminent patron, the contact blossomed forth in a delightful correspondence under an impressive monogram or letterhead.

One may suppose from the rest of the story that his wasteful factory practises forced anyone with whom he became associated to retrench within a short time. But the Hereford affair was a particularly nasty performance. Rumors concerning his character provided a vulnerable point. It was alleged that evidence had been gained through a peep-hole in his voicing-room. His accuser later said he never expected Hope-Jones to move so fast. Fortunately he just made the boat for the States, with scarcely passage money in his pocket, his wife consistently standing by him in this, as in all his vicissitudes.

This unsavory incident has been the subject of much argument on both sides of the water. The evidence was never offered in court, but its validity was vehemently asserted. Another previous partner, equally outraged by his business methods, acknowledged that in four years of intimate association, no suspicious conduct had been proved. Practically all his friends stood by him, though medieval British legislation made it difficult for him to remain in the country. Incidentally, a very few years ago the British career of one of England's most capable men came to an end because he was involved in a divorce! To Americans this is inconceivable, yet it gives some indication of the influence of the Established Church.

Thus Hope-Jones' arrival here was dramatic, though unintentional. Friends at the Austin Organ Company in Hartford learned by letter from New York that his long-formed plans to visit this country had been realized. He had anticipated for so long, and there was no time like the present. So he had come. There were mixed reactions at this. One of his old employees was with the Austin Company and frankly did not care to go up against him as a competitor. But if he were in that company, what might not happen? A berth was made for him as second vice-president, which he lost a year later. Then another victim fell under his spell. It took only one or two contracts to lose his entire capital and put Hope-Jones again into circulation. But his mechanical and tonal inventions were winning him a following even more enthusiastic than he had had in England.

His developments in action were to prove a permanent gain to the electric organ. On the other hand it is only fair to say that the tonal ensemble which Hope-Jones left at his death was musically unsatisfactory. It was related to that of the classic organ as a choir of French Horns and Tubas is to a group of strings and woodwinds. The ensemble of an organ is rich in the sense that the tone of a full orchestra is rich. Hope-Jones' influence on tonal design will be easily understood by listening to a full orchestra over a good radio with the bass compensator in extreme position. The effect is to strain out the upper-partial and leave the tone dull and lifeless.

Hope-Jones did precisely this to the organ. He built pipes of enormous scale or diameter, cast of heavy lead, with feathered lips, and winded on high pressure. To these ultra-smooth ensemble stops he added piercing imitative woodwind and string stops which would not blend with the rest. Thus one part of the organ stood out against the other, and while one could be used without the other, there was no rich, balanced tonal ensemble. The natural sound of the orchestra's choir, strings, brass and woodwinds in proportion is analogous in its sphere, to the tone of the classic European organ. Of the excellence of either there can be no question.

The American organ under the influence of Hope-Jones

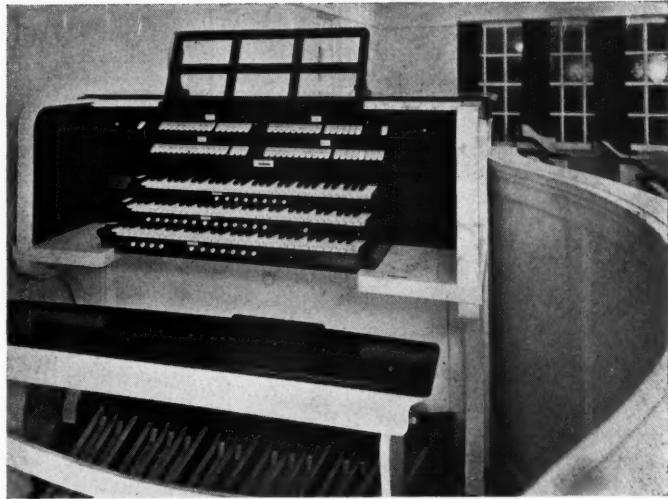
became thick, opaque and lacking in clarity. It became in the public taste more "churchly," but that because the American public usually thinks of church music as thick and dull. What Hope-Jones might have done in future years cannot be known. His premature, tragic end robbed the organ world, for all his mistakes, of one of its greatest experimenters, engineers and creative imaginations. Whatever his errors, however frequent and many were his aberrations, he was never static. Subsequent experience might have convinced him of the futility of his final course, and resulted in an application of his unit or extension system to the solid tonal qualifications of the classic organ. The indiscriminate confusion of all his devices has obscured the enduring, permanent value of such of them as the unit system, apart from the ends which they were forced to serve. Like Frank Lloyd Wright, Norman Bel Geddes, Le Corbusier, and Harvey Wiley Corbett, Hope-Jones was a functionalist. And to my knowledge, there is no other in the organ-building industry of the United States to whom to apply that name, though one of his disciples in England has carried his unit system to a state of esthetic maturity.

It was not until his flashing, erratic, charming, but ever unstable genius had made many enemies in this country, that Hope-Jones was to have once more a company bearing his own name and producing without compromise the results of his fancy. He had exhausted most sources of potential alignment, exasperating his employers with endless costly puttering and often injudicious showmanship. Though never a braggart, he nevertheless lost no chance to apprise the world of his own unique position in the art, and this could become embarrassing not only by personal comparison, but by commercial implications as well. One of our foremost cathedrals was involved in one of his coups. Hope-Jones was affiliated with the company which was to build its organ. Though his capacity has since been characterized as salesman, it was nominally that of vice-president. Doubtless selling was involved, preeminently at least for the builder, but for one of Hope-Jones' temperament it could be nothing less than technical consultation. He, like the modern advertiser, did not sell; he solved problems. For the cathedral authorities in this particular case, who were emphatically opposed to Hope-Jones and all his works, the problem was to keep him out of the picture, and the contract was so phrased as to exclude even the slightest influence he might exert on the design of the organ. The builder returned with the good news of the commission, but the contract remained behind for the completion of minor details. Hope-Jones was unaware of the part he was NOT to play. And the next day his employer learned from the newspapers, much to his discomfort, that the presence of Hope-Jones on his staff was the chief reason for his receiving the cathedral contract!

While still in this connection the contract for an organ at Elmira, New York, was received, with specifications calling for a Hope-Jones design. The results inspired enough local enthusiasm to enable Hope-Jones, working still on another payroll, to organize his own firm. The enterprise was to be Simon-pure Hope-Jones.

It was incorporated in February 1907, the Hope-Jones Organ Company of Elmira and New York. Framing the fascinating personality of its technical head was a directorate including such notables as Samuel L. Clemens (Mark Twain), James (Diamond Jim) Brady, J. Sloat Fassett, Theodore N. Vail of the A. T. & T., John B. Stanchfield, and E. E. Loomis, then vice-president of the Lackawanna. Its sponsors were wary enough to want the guidance of a practical hand, and this Hope-Jones perhaps unwittingly provided.

R. P. Elliott, previous vice-president of the Austin Company, was just returning from a year in England to head another new organ venture. He was met at the pier in New York by Hope-Jones himself and rushed directly to the train for Elmira. When he returned three days later, it was as



EIGHTH SCIENTIST, DETROIT

Myron F. Carr plays this 3-42 Hall from rear gallery; organ and soloist are at chancel end of the auditorium.

president of the Hope-Jones Co. As both a practical organ man and an executive, the directors felt that he could interpret Hope-Jones to them, and their viewpoint to Hope-Jones. The executive offices were located at New York, the factory at Elmira being in rented quarters.

(To be continued)

Organ in Eighth Scientist

Described by S. R. WARREN

Detroit three-manual by Hall Organ Company

EARLY in 1939 the Hall Organ Co. installed two organs in the Eighth Church of Christ Scientist, Detroit, Mich. S. R. Warren, technical director of the Hall staff, furnishes some comments, in addition to the details for the accompanying stoplist. The church is of stone, Colonial in appearance, with reading-rooms etc. in two buildings adjoining the side.

The organ is housed behind grilles left and right of the pulpit, and though the soloist sings from the front, the console is located in a rather large gallery in the rear of the auditorium, over the entrance vestibules; and this unusual arrangement, the architect's idea, works satisfactorily. The church plant includes, in addition to the Sunday-school room, an office where Christian Science literature can be obtained, a set of rooms in which very young children are taken care of while their parents are occupied in the services or reading-room, and a commodious assembly room for other purposes.

The Great chamber is to the left of the pulpit, the Swell to the right, and the Choir overhead, all with ample tone-openings. Says Mr. Warren:

"The Great has a limited Diapason chorus of 8', 4', 2 2/3', and 2'. The metal Quintade, and the Claribel Flute at 8' and 4', add very interesting possibilities, both in solo and ensemble effects. I wanted to add a mixture but funds did not permit. However, the brilliance of the Diapason work itself, coupled with the harmonic structure of the Quintade, produces a surprisingly interesting ensemble; although it cannot make up for the loss of mixture-work, nevertheless it serves admirably for the type of music required for Christian Science services.

"The Great Trumpet is enclosed with the Choir, the quality being clear but not quite so brilliant as the Swell Cornopean. With the Great division we have located the Pedal Diapason and Principal.

"The Swell Diapason is of Geigen quality, the Gedeckt is

of stopped-metal throughout, the strings are rather on the broad side, and, with the Fugara and small-scaled Bourdon together with the Cornopean which is quite brilliant, we feel we have produced a very interesting Swell ensemble. Again the metal Gedeckt and 4' Fugara, which perhaps should have been described as a Prestant, add surprisingly to the brilliance of the ensemble. The Oboe, being open rather than half covered, is valuable both in ensemble and solo work.



EIGHTH SCIENTIST, DETROIT
A delightful but unusual type of architecture for a Christian Science church
which houses a 3-42 Hall organ

"We have placed the Pedal Bourdon with the Swell, as there was insufficient room to place it in the Great.

"I think perhaps the Choir forms one of the most interesting sections of the organ. The Koppelfloete, played at the pitches indicated, is capable of producing the most delightful effects and gives the Choir a distinctive ensemble, as well as being extremely valuable in combination with other stops of the Swell or Great. The Diapason is conical, tapered to 2/3 its diameter, and the wood flute is harmonic from 2'-C. The Dulciana is standard in quality, having slides but not slotted. Altogether, this Choir is extremely interesting.

"I think this organ demonstrates the value of introducing some of the baroque tonalities, especially in the stopped metal pipes and others, which, due to their special construction, produce a brilliance unobtainable in the ordinary straight cylindrical forms. The effect of these registers is apparent in the full ensemble in which it would appear there was at least one mixture."

ABBREVIATIONS: Our thanks to Mr. Warren for furnishing some of the vital details of pipe-construction. Scales are indicated by number (42—scale 42) or by inches in 16ths (9.12—9 12/16"); m indicates mouth-width; u indicates cut-up (27u—27% cut-up, 1/3u—a third cut-up).

DETROIT, MICHIGAN
EIGHTH SCIENTIST

Hall Organ Company

Specifications & finishing, S. R. Warren.
Organist, Myron F. Carr.

V-26. R-26. S-42. B-12. P-1715.

PEDAL: V-3. R-3. S-10.

32 Resultant
16 DIAPASON 8x10 38u 44w
BOURDON 9.12x7.12 48u 44w
Bourdon (S)

8 PRINCIPAL 42 2/9m 27u 44m
Diapason

Bourdon

Bourdon (S)

4 Principal

— Chimes (G)

GREAT 3 1/2": UNEXPRESSIVE: V-8. R-8. S-11.

8 DIAPASON 42 1/4-2/7m 27u 61m
QUINTADE C-55s 1/4m 27-1/4u 61m
Capped from C up.

CLARIBEL FLUTE 6.8x5 1/3u 61w
GEMSHORN 48 2/3t 2/9m 23u 61m

4 OCTAVE 54 2/7m 1/4u 61m
Claribel Flute

2 2/3 TWELFTH 63 1/4m-arched 30u 61m

2 SUPEROCTAVE 67 2/7m 1/4u 61m

8 TRUMPET 3 1/2" 61m

HARP 49b

CHIMES 21t

SWELL 4": V-10. R-10. S-13.

16 BOURDON 6.4x5 80-60u 97w

8 DIAPASON 46 1/4-2/9m 27-1/4u 73m

GEDECKT C-63 1/4m 45-31u 73wm

VIOLA DA GAMBA 56 2/9m 30-1/4u 73m

VIOLA CELESTE tc 57 2/9m 1/4u 61m

AEOLINE 58 2/9 22u 73m

4 Bourdon

FUGARA 64 2/9m 30u 73m

2 2/3 Bourdon

2 Bourdon

8 CORNOPEAN 4 1/2" 73r

OBOE 3 1/4" 73r

VOX HUMANA 61r

Tremulant

CHOIR 4 1/2": V-5. R-5. S-8.

8 DIA. CONIQUE 46 1/4m 31u 73m

DULCIANA 54 1/5m 30u 73m

ORCH. FLUTE 3.10x3 35u 73w

4 KOPPELFLOETE 63 2/9m 44u 73m

2 2/3 Koppelfloete

2 Koppelfloete

8 CLARINET 73r

Harp (G)

Tremulant

COUPLERS 23:

Ped.: G-8-4. S-8-4. C-8-4.

Gt.: G-16-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Combons 26: P-4. G-5. S-6. C-5. Tutti-6.

Combons on capture-system; manual combons control also their respective manual couplers, optionally by on/off.

Crescendos 3: S. C. Register.

Reversibles 4: G-P. S-P. C-P. Full-Organ.

Cancels 4: G. S. C. Tutti.

Register-crescendo and full-organ reversible automatically silence percussion and Tremulants.

Percussion: Deagan.

Blower: 3 h.p. Orgoblo.

SUNDAY-SCHOOL ORGAN

V-4. R-4. S-19. B-15. P-275.

PIPEWORK

16 Bourdon 97 Bourdon

8 Diapason 73 Gamba

Gamba tc 49 Salicional tc

Salicional tc 61 4 Diapason

PEDAL Salicional

16 Bourdon 16 Bourdon tc

8 Bourdon 8 Diapason

4 Diapason Bourdon

Bourdon Gamba

Salicional Salicional

GREAT 4 Bourdon

16 Bourdon tc 2 2/3 Bourdon

8 Diapason Tremulant

In addition there are synthetic 8' Swell stops: 'Quintadena' and 'Oboe.' Wind at 4". Crescendos 2: Pipework. Register.

Christmas Pageant Presentation

By MARY SKURKAY EINECKE
Park Congregational Church, Grand Rapids

SIX tiny girls and boys seated in the first pew of the darkened sanctuary watched every move in the chancel. They had a responsibility. They had learned from the first rehearsal that everyone's part, however small, was a responsibility. They watched until . . . That was it. Their cue, "Adeste Fidelis." Seriously, anxiously, eagerly, but not too fast, they advanced to the Crib with their gifts. The congregation knew that the six children bearing gifts was their cue to do likewise. What lived in the faces of those men, women, and children as they approached the Holy Crib gives license to tell the tale from the beginning.

Every year, usually the Wednesday before Christmas Day, the Religious Drama Department of Park Congregational, Grand Rapids, presents some work around the Nativity, followed by giving of foodstuffs, clothing, or money for the needy. Many weeks before comes the question, what to do? Plays requiring lengthy speeches and much memorizing involve undue difficulties at the holiday season.

Last year, of all possibilities for production, Dr. David McK. Williams' "Pageant of the Holy Nativity" (Gray) stood out above many considered for our particular needs. With no word spoken except by the Narrator, all action of the cast is pantomimic, set to music of choir, soloists, and organ. The entire play is tonally descriptive and dramatically informative, with musical interludes linking episodes so smoothly, so beautifully, that the audience is fairly carried from start to close as in a dream. There are no pauses, awkward and annoying; instead there is a steady, restful flow of music—at times wedded to action, at times alone preparing one for transition of episode.

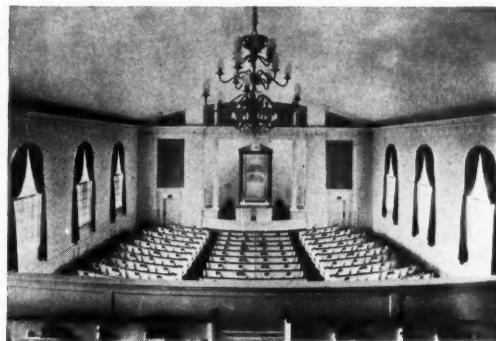
Here was the opportunity to use a choir of selected voices, rather than the entire choir upon which heavy demands were already being made. This choir we hid from the audience, though they themselves could watch the action of the performers. Each member had his or her own pencil flashlight, adequate when somber lights were more effective in the chancel. Except for a fine gossamer veil, symbolic of the line between the heavenly host and the earthly personages, no scenery is necessary. Having no bleachers or platform, reinforced crates and benches, covered smoothly and carefully lest the actor trip, were satisfactory. No author can object to slight changes or additions, to meet the individual church's set-up and purpose. We added two colorful 'trumpet angels' and the 'epilogue,' during which time the cast does not retire but remains a background for the congregation as they approach the chancel with their gifts; we made no other alterations. It may seem more trying on those performing, but not until after the people come down the center aisle and retire by the side aisles, do the last strains of "O come all ye faithful" die out; then the chancel in darkened and cast dismissed.

Only those children, though not the most talented, who express sincere desire to take part are accepted and coached. Real character often presents itself in the assignment of roles. Partiality plays no part in casting; all children are given equal opportunity. When casting is complete, there is in every instance the first reading and the challenge to take the assignment seriously—or then and there give it up to someone else who will. When the chief purpose is understood between director and cast, the fun of working together begins.

To avoid wasting time and energy, the primary rehearsals are for individual episodes. If there are persons in those groups needing even more minute coaching, they are taken individually. It is always more satisfactory to be criticised constructively in private. Many an admirable talent unfolds itself with patient coaching in private.

After separate episodes begin to shape themselves, the first big rehearsal is called.

No matter what care is taken in group-work, that first general get-together is always a revelation. That is its purpose. With previously worked-out diagrams of positions in the chancel, and all direction definitely set in the mind of the director, there can be no reason for 'laying out' the cast for something the director is not sure of himself. He must know



EIGHTH SCIENTIST, DETROIT
The organ is housed behind grilles, left, right, and above the platform; console is in the rear gallery.

what he wants. He must see the complete production long before he starts work to attain it. When situations in the drama are explained and understood, the pantomime is natural and meaningful. The choir and soloists having been thoroughly rehearsed, pantomime and music should be so correlated as to move as one, yet subtly and artistically.

Simultaneously, the technical staff should be started in their research for the production. Properties that the cast use should be obtained early, for in the action, any object can appear superfluous and unnatural if the actor has not become acquainted with the stage business and his properties as one.

Before dress rehearsal, the pressing committee presses all costumes previously fitted and marked with the assignee's name. Costumes are placed on the rack in the order which will simplify their use on the night of rehearsal and according to the scene in which used. Two special rehearsals for light cues are invaluable with the light crew at separate times in order that no slip occur at the final rehearsal. As for lights, it is better to have one spot carefully employed than an overabundance that gives a circus appearance. Over and above everything, the chief purpose in the religious drama is to create worship and not show.

All make-up is laid out to plan, for when a cast of one hundred are waiting to have that touch of color or wisp of hair added to the already disguised figure, the right colors and materials must be easy to reach; never dare the service start late. The director must be one step ahead of unseen possibilities. As in the heavenly host group, older girls of the angelic array were assigned two smaller cherubs so that the movement should not be held up by some little dreamer who on his way in or out might stop to watch some new attraction.

If professionals are subject to nervous strain at the approach of a performance, we can certainly expect it of the men, women, and children about to present their drama. But we have stressed promptness and competence, from the very first rehearsal. For the final performance, everybody must be there early; in our church, if a play is to begin at 7:30 the cast must be on hand for make-up and dress as early as 5:30. They cannot report too early. When all is ready, there is no mad scramble into the chancel. All must be quiet and decorous. A congregation is waiting to be spiritually elevated as the director sends his little groups into the chancel and the play begins.

EDITORIAL COMMENTS AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Missing the Mark

CENSORSHIP crops up again. Shall we permit Dr. Roland Diggle to say what he thinks about the music he reviews? or shall we 'tone him down'? Dr. Diggle says in his letter, "If you do not think it wise to print what I say about the prize organ piece, tone it down."

I think the right thing to do is to let him say it. I think T.A.O. readers want the truth as a man sees it. I don't think they want T.A.O. to be afraid of any truth that affects the welfare of the organ world. And the truth is that hardly one prize composition in any class has ever been worthy of much more than the booby prize. What's the matter with the judge system? Do you think the prize idea is right? If you say yes, then name an organ work published on prize basis that you play on your recitals each year.

All we can do is to publish what we think is right. If Dr. Diggle is right about this, the Sonata will not be found on many programs, nor will it appear habitually a second time on any man's program. If we are wrong, it will begin at once to appear on fine recital programs, its circle of players will increase, and they will all be repeating it year after year. Time will tell.

"Have already heard the prize-winning organ composition. Am anxious to know what you think about the trend in modern American organ music such as this. Guess I had better not say what I think." This came tacked on to the end of a letter from a recitalist.

Isn't it about time men are saying what they think? Why should the best things in life be trampled under the feet of mobs, with no protests raised against present-day tendencies?

Anyway, keep on believing that a T.A.O. columnist like Dr. Diggle is saying what he thinks is right, without censorship. It's only a Roosevelt who so fears facts and honest opinions that he must rubberize even our supreme court into a yes-man organization of dupes and dopes. We don't want that in T.A.O.

As a guarantee of quality in any future prize-winning organ composition I suggest that the judges be paid, not the composer, the judges guaranteeing under bond to themselves play the work they select, in full on one public recital program each year in their own church and on every outside recital until they have thus played it in other cities at least six times. The composer would be rewarded more than amply by having his work published and played. The judges would thus be compelled to stake their own reputations on their judgment. Isn't that fair enough all around? I think so.

—t.s.b.—

"The trend in modern American organ music"—what about it? Omit American; it isn't. Omit music; it isn't. The old preacher had it about right. 'If you don't have anything important to say, yell.' If you can't write music that wins attention for its attractiveness, let it win for its atrociousness.

I hope some day someone will write a book on counterpoint that can satisfactorily explain the difference between counterpoint and lively harmony. Bach knew what it was but modern note-writers have forgotten; even our best composers have largely forgotten. All music since Bach, such as has survived, is mono-melodic; occasionally Tchaikowsky and

a few others have two moving melodies or themes at one and the same time, but normally all are content to have one moving theme at the top, filling in the rest with notes that make chords but fail to make counterpoint in the melody or theme sense.

Merely making a bass note get off the tonic now and then, doesn't produce counterpoint. We can make the bass hop all over the place and it still won't necessarily be counterpoint. The only time we get counterpoint is when the result says something. In modern music—almost all music since Bach—the under-parts merely strut around; they get nowhere. In fact they weren't started anywhere in particular when their authors wrote them down. We've gotten the notion that we must not repeat the same notes in the under-voices, and by following that rule we can produce counterpoint. What we've produced has been nonsense.

This decadence of counterpoint, its misinterpretation by music-writers, is most apparent in the string quartets which every music student is compelled to write and some experience the grave misfortune of having performed. Why do they sound so atrocious? Because they are forcing themselves into a contrapuntal idiom when minds, hands, and hearts have been prepared for nothing better than harmony. What to do? Make every note go somewhere else than where it's been. Presto, it's music. No, it's only another fizzle.

Mozart and Haydn retained a little contrapuntal skill. Beethoven lost a lot. Wagner knocked the whole thing out by substituting something richer and the world has ever since gone mono-melodic. And now we get either unsupported ditties or an insufferable St. Vitus dance of notes that get nowhere because they never intended to go anywhere; just hop up and down, that's all.

Perhaps some of our younger writers could save themselves if they made a healthy compromise. Don't try counterpoint, because none of us alive today is fit for it; try monomelodic music relieved as frequently as within our skill by two melodies going somewhere whenever we can possibly persuade the muse to spring a second melody on us. Keep up the search for a second melody until we can supply one whenever we have a decent first melody for it to play second to; and perhaps within another several generations we can have writers able to write two-part counterpoint. The rest will be comparatively easy and speedy. We'll again be back at the composer's task of writing in true contrapuntal idiom.

Certainly studying and obeying all the textbooks ever written on their chosen subjects of counterpoint in this or that species never has produced a composer and is not likely to, no matter if we must concede that it has produced excellently schooled technicians. But music that is only technic had better be silence. Bach made counterpoint and from it the teachers got their textbooks. We've made the error of hoping to get our counterpoint from the textbooks. It hasn't worked.

What is wrong with modern music? Nothing is wrong with it, but there's a whale of a lot wrong with us musicians who have the blindness to call stuff music when we know it's nothing but a racket, and there's something even worse wrong with us when we spend our money for such junk and try to cram it down the ears of our audiences. There is some good

modern music being written now and then. Ernest White over at Grover Whalen's World's Fair is going through the daily agony of half-hour programs, and on them he has to put modern stuff, good and bad. In the good category was the splendid Prelude-Fugue-Scherzo by Healy Willan. From the junk-heap come something in larger form by Honegger, and I've been glad to forget even the name, though the wretched sounds have not been so kind to my memory yet. The Willan is truly modern music; the Honegger was plain, cussed madness.

They have to dig tons of stuff to find one real diamond. Composers have to write reams of rubbish to produce one gem. What is wrong with modern composition is merely that we executive musicians have been stupid enough to pay so much attention to the tons of rubbish that we have no time left to polish up the lone small diamond in it.

If the public lets us live long enough, we'll wake up ultimately.—T.S.B.

That Big Job

By R. K. J.

By T.A.O. request an unprecedented full-time job is described

WHEN John Smallman died a year ago, Arthur Leslie Jacobs was called from Worcester to fill his position at the First Congregational, Los Angeles. He found himself plunged into the midst of a fantastically active church program. Under Dr. James William Fifield, the church activities had multiplied so rapidly that all energy was necessarily focused on expansion; there was no time for correlation. It became the immediate responsibility of the minister of music not only to keep the choirs functioning at their high level but to bring all the music interests and activities under a central leadership. At the same time the growth of the program continued at such a pace, that a corps of twelve volunteer organists had to be found, several capable assistants discovered and trained, a choir guild organized, and music for many additional services provided. Most difficult of all, without time for comfortable adjustment, questions of policy arose that demanded firm decisions.

Now, at the end of the first year, there are two full-time organists, twelve volunteer organists, two assistant directors, two orchestra leaders, a choir guild, music chairmen of various organizations, as well as officers of the individual choirs to mold into an entity. The first annual dinner of the music ministry had an attendance of almost five hundred.

WEEKLY SCHEDULE

MONDAYS:

7:30-9:30, Rehearsal senior orchestra.

TUESDAYS:

4:30-5:00, Rehearsal young men's ensemble.
7:30-9:00, Rehearsal church of youth choir.

WEDNESDAYS:

4:30-5:30, Rehearsal junior boys.
7:00-8:00, Voice classes.

THURSDAYS:

7:00-9:00, Rehearsal cathedral choir.
9:15-9:45, Rehearsal choral ensemble.

FRIDAYS:

4:30-5:30, Rehearsal alto boys.
5:00-6:00, Rehearsal highschool choir.

SATURDAYS:

8:30-9:30, a.m., Rehearsal senior boys.
9:00-10:00 a.m., Rehearsal children's church choir.
9:30-10:00 a.m., Rehearsal solo boys.
5:45-7:00, Rehearsal cathedral choir.



DR. JOSEPH W. CLOKEY
American composer appointed dean of College of
Fine Arts, Miami University.

SUNDAYS:

8:00 a.m., Service.
8:45-9:30 a.m., Rehearsal boys and choral ensemble.
9:30 a.m., Service, children's church choir.
9:30 a.m., Service, boys and choral ensemble.
11:00-12:00, Rehearsal junior orchestra.
11:00 a.m., Service, cathedral choir.
4:00, Service, music program varies.
6:00-7:00, Rehearsal church of youth.
6:30, Service, highschool choir.
7:00, Service, church of youth choir.
8:00, Service Sunday Evening Club, music varies.

The weekly schedule also includes morning communion and evening worship every day, fourteen radio broadcasts, an adult education program that brings as many as six thousand people to classes within the church in a single season, a drama department, a personal-adjustment clinic, an employment agency, as well as the usual church-school and club activities.

Aside from the responsibility of supplying music for all the regular services of the church, there are other major events to promote. A series of monthly vespers, both choral and organ, is included in the schedule. The cathedral choir alone, besides the service music, has the following major works to prepare as well: 1. A two-day Bach festival. 2. Christmas presentation of Handel's "Messiah." 3. A Performance of Brahms' "German Requiem." 4. An Easter eve musical service. 5. Haydn's "Passion" on Good Friday. 6. A festival of modern music.

The Bach festival is a venture involving several thousand dollars, and including the services of a selected orchestra from the Los Angeles Philharmonic, guest artists, harpsichordist, etc.

Almost every Sunday morning the congregation overflows into the chapel, and sometimes into the social hall as well. For the major choral services hundreds are turned away. There is a degree of glamor in a position so conspicuously spotlighted, but it is a prominence bought at the price of complete devotion to the task in hand.

Here are some of the questions a man in such a position must honestly ask himself, and as honestly answer:

1. Are you willing to leave home at 8:00 in the morning, and not see your family again until 11:00 at night? It will happen frequently.

2. Are you willing to sacrifice all other interests?

3. Have you the courage and patience to undertake the discouraging task of rebuilding your choir on a new basis, when others are clamoring for immediate results?

4. Can you cooperate with a staff of eight ministers, each of whom wants something in particular from the music department?

5. Have you the energy to study your scores and examine new music at night after a trying day?

6. Can you take unsympathetic criticism gracefully?

7. Can you inspire your assistants to do their best work?

8. Do you keep up faithfully with all correspondence?

9. Are you capable of making a hard decision and standing by it?

10. Can you fit into a system where everything must be timed and scheduled exactly?

11. Are you a good peace-maker?

12. Do you hold grudges?

13. Can you work happily with a superior who drives everyone, including himself, to the limit?

14. Do you keep in touch with the rest of the professional world?

15. Do you make excuses for yourself and your failures?

If you can answer these questions satisfactorily, you are the hope of your profession. There is no one church position in this country that offers ideal conditions. The difficulties and responsibilities multiply in proportion to the opportunities. The place to test your caliber is right in your own situation. It may seem a hopeless one to you, but rest assured there is someone else who looks at it with envy.

Four years ago, the First Church of Los Angeles was quite different from today. The services were poorly attended, the immense plant was quiet all week, the benumbing pressure of a half-million-dollar debt successfully crushed all initiative.

Now the debt is completely subscribed, the plant is so active that every meeting has to be scheduled and dovetailed, the services are crowded, the morale is high. If a minister can effect such a change in a whole church, should we musicians not be capable of a like accomplishment?

The best place to try it is right in your own church. Mix vision, persistence, and tact in equal proportions, and apply immediately and constantly to the situation. Results guaranteed.

■

American Composers Addition

Contributed by George L. Scott

• A great many numbers on your July list I am familiar with and some are my favorites. There is one more that should be in the list: Homer Humphrey's Nocturne, published by Leduc, Paris. It ranks easily with any published since the beginning of the century. It is very difficult, not only technically but also from the point of understanding its subtle nuances. This Nocturne is really a masterpiece and will give any organist, no matter how advanced, an exciting trip into definitely new music.

I played it over KMOX on one of my broadcasts and the comments on it made me thrill with pleasure. I do not exaggerate when I say that this composition should be in any interpretive organist's repertoire. Mr. Humphrey's Finale in C is a brilliant work but I prefer the Nocturne for its introspection.

[Homer Humphrey was born Aug. 1, 1880, in Yarmouth, Maine; studied in the New England Conservatory where he later taught; was prominent as an organist; gave recitals; composed for organ, piano, voice, and orchestra.]

Good Anthems—a Baker's Dozen

By GEORGE LEE HAMRICK

LET us admit at the outset that opinion is a pliable thing, that one man's meat is another man's poison, that Fifth Avenue and Main Street separate by a very wide angle. One thing only brings all of us to a common goal, and that is the never-ending search for good choir material. It is this that prompts me to put my opinion on record, because I feel that my choir and congregation fall into the great middle-class and what has proved to be good here should prove to be of some value elsewhere. In looking over my work for the past winter I find a few works that have both pleased my choir and registered with the church membership.

Perhaps the most difficult item that I must supply is our first morning anthem. Large congregations do not assemble promptly and at this point there is still some confusion; so, more often than not, it must be a praise anthem. Now there are praise anthems and praise anthems, many of them coming down through the years while others still follow the same old TUM-TUM-TA-TUM pattern, so that it makes little difference which one you use. It was a difficult job but I managed to find four specimens that break away from the pattern and say something in a new way. Look at them:

LaForge, "First Psalm" (Schirmer)

Marks, "O Lord my God" (Presser)

Milligan, "Morning Hymn" (Schmidt)

Titcomb, "Behold now praise the Lord" (Wood)

All are four-part, mixed voices. In the LaForge anthem, even though the tempo is moderato, there is an incessant movement onward to the climax on the sixth page. Twice, during the performance, the composer sustains the soprano and bass while the two inner voices move with telling effect. It is not overly difficult but requires careful preparation.

The new Marks anthem shows that despite the lengthy parade of serviceable compositions that have long flown from this writer, he has kept his pulse-beat in tune with the times and this number is as vital and fresh as any by the young and coming composers. It is easy enough to sing and prepare and its beauty will grow with repeated hearings. The three-fold amen at the end is an inspired bit of writing seldom found in contemporary music.

The Milligan anthem is short and altogether different from any other number I know. It is modern in concept, with a tang of the ancient. It may not be a great anthem, but it is one that you will enjoy repeating occasionally.

If you like Shaw's "With a voice of singing," then you will like the Titcomb opus even more, for it has the same spontaneity of movement and crispness of effect. There is a contrasting center movement to bring the opening and closing motifs into greater relief. It is of medium difficulty and should not be used until it can be done with ease. Such works as these lift the praise-anthem out of mediocrity.

Anthems that partake of a prayer nature have been appreciated in my congregation through these trying and difficult days, and the choir not only worked eagerly with them but enjoyed it. Here are five of them:

James, "Hear my prayer" (Schirmer)

Nordman, "Spirit of God" (Wood)

Voris, "My Jesus as Thou wilt" (Ditson)

Davies, "O Thou that hearest prayer" (Novello, soprano solo and chorus)

Ambrose, "Just for today" (Schmidt)

The James number is probably known to most of us as it has led the Schirmer publications for some time. For an anthem to come off so naturally and easily, and be so effective and still be quite easy, is a real achievement. It is worthy of place along side of Macfarlane's "Open Our Eyes"—which

should be praise enough. This composer's latest title, "Jesus, our Lord, we adore Thee" (Schirmer) is good, but not quite up to the excellence of this one.

George Croly's lovely poem, "Spirit of God," is such a tender and personal appeal that it always seemed to me to be more suitable as a solo rather than for chorus, despite the several good settings available. It was only after I examined the one listed here that I changed my mind. It incorporates an effective solo for soprano and a telling trio for soprano-contralto-tenor, and attains a magnificent climax near the end.

Voris is quite a prolific writer but of all his work this one appeals to me the most. The notes are easy enough but the artistic possibilities are challenging. Given a quiet, restrained reading, with due emphasis upon text and music, this short anthem will become a gem.

The Davies number is meditative and appealing in its simplicity.

Ambrose will not achieve immortality through this little anthem, for it is pure saccharine—but first read the text and for once listen to a lovely melody before condemning it. Use it in contrast to a more brilliant anthem; the response from the pew will give you the answer. Midway the soprano and alto have a brief two-bar line, and later the soprano has a telling bit of but one bar. With the proper restraint and interpretation this will be a jewel.

If you have a choir that can cope with the sustained quality necessary to sing the Noble anthems, you will be interested in seeing "When wilt Thou save the people," by Carlette C. Thomas, a pupil of Dr. Nobel's (published by Ricordi). The text makes it timely. It has the majesty and sweep of the original Noble and will repay you for the work it involves. Mainly in four parts.

It matters not how many settings of the "Twenty-Third Psalm" you may have, you should examine the one by Bischoff (Schmidt). The affinity between text and music, so often sought and so seldom achieved, is here for a fact and the triumphal two pages at the close are uplifting. Any choir can read the notes, but the interpretation is worthy of the efforts of our best choirs. You will repeat this number again and again for it is a most worthy piece of work.

Two anthems of the more conventional type complete this survey. Both are rather long and abound in solo passages. I think they are good. "Hear my prayer," Phillips (Ditson), and "Out of the deep," Wirtz (Schirmer).

there, knowing nothing could be attempted before the fall. However, my friend talked with some ladies in the different churches, whom she hoped to interest as allies, before approaching the ministers, organists, and trustees of the various denominations.

The plan was to include Bethlehem Presbyterian Church, Granden, N. J., a hamlet of about fifty souls, with a fairly large outlying congregation; Methodist Church, Quakertown, a village of five hundred, with a rural congregation; Cherryville Baptist, another hamlet, about the size of Granden; Union Sunday School, Pittstown, another small village. The first Sunday-school in Hunterdon County was founded there years ago, to assure a religious training for the children of the district, there being no church in Pittstown.

The following November (1937) my friend called together at her home in Pittstown some influential members of the different churches, including the ministers and organists, to discuss the possibilities of a junior-choir school.

With the minutes before me, I've been able to glimpse that first meeting, which was most interesting from many angles. There was no doubt of the value of the project from the very start, so they called it the Inter-Church Junior Choir School and themselves the Inter-Church Junior Choir Guild, and then adopted a creed:

"We, the Inter-Church Junior Choir Guild, believe that in the work of the church, music is so closely identified with worship (the devotional period itself) that it becomes an obligation to give it our greatest effort, that it be made worthy of its sacred office.

"It is therefore the object of this Guild to place junior-choir training within the reach of every boy and girl in this vicinity.

"We believe that music in the church is a good investment; that it should be rendered in the spirit of true religion; that our children should, through a choir-training, come into a deeper realization of the beauty of worship, and so develop well-rounded characters."

It was decided to use the Flemington plan of procedure and, if possible, obtain the services of Mrs. Strouse of Flemington as director. This central Guild would be responsible for the general needs of the choir, and a guild of ladies would be organized in each church to take care of the personal needs of their own group. The central Guild assumed responsibility for the director, the music, hymnals, vestments, medals, prizes, a place for meeting, and transportation. And since a large number of children attended the Consolidated Township School in Quakertown, it was decided to ask the use of the assembly room from the Board of Education, for choir rehearsals.

Transportation, the most perplexing problem, was finally left with the individual church guilds, to care for the children of their own church. In order to help pay expenses, the Guild planned to charge each child a weekly fee of 5¢, the money to be brought to rehearsal in small envelopes provided the children at the beginning of the year.

With this careful planning backed by people of authority in each church, one sees what a splendid start the new choir school really had. There could be no jealousies, prejudices, nor bitter rivalry: none of those disturbing elements the average junior choir seems to be heir to at the beginning.

Mrs. Strouse accepted leadership; the School Board permitted use of the assembly room for rehearsals; parents were in full accord; children were eager. With this fine set-up the choir carried on splendidly and finished its first season in May 1938 with great enthusiasm. The Flemington Choir School gave a demonstration service in each Church to show the children and their parents what was to be expected, while some of the older choristers of the Inter-Church Choir were permitted to march in line with the Flemington choristers, to share in the service, singing the hymns, and observing choir routine which they were trying so eagerly to master.

Inter-Church Junior Choir

BY ELIZABETH VAN FLEET VOSELLER

Four churches unite in choir-work in Hunterdon County, N. J.

ANOTHER junior-choir movement, going through an experimental stage in its second season, has great possibilities. Four small communities have banded together to give their children training as choristers to improve the quality of their music and strengthen the future growth of their churches.

It began here at my table. A friend, appreciative of the Flemington Choir School, wished the children of the churches around her could have the training we give here. She lives in a tiny village of less than 500 inhabitants, with farmlands lying close at hand. We talked over possibilities . . . of ways and means to bring such a project about.

Fortunately my friend is an influential person of fine social standing, and this naturally carries influence. We grew increasingly enthusiastic as the plan took shape. I suggested Mrs. Blanche Strouse of our Choir School faculty, for director, if she were willing to accept the position; and we left it

At the close of the season, Mrs. Strouse staged a simple little program of secular songs, after which prizes were awarded before the delighted parents, and the young choristers were dismissed happily, looking forward eagerly to another year.

The first year the singing was all unison; last season descants and two-part music were introduced, and the choir scored a decided advance in musical attainment.

Central Guild has stood staunchly by. My friend attended nearly every rehearsal, accompanying when necessary, and frequently played the organ for a service, making herself useful on every side.

The Flemington Choir School benefitted also, for when a member of our senior class moved to Quakertown, where the Inter-Church Choir is operating, and our choir rehearsals became increasingly difficult for her to attend, her number of credits warranted it and we decided to apply to Inter-Church Choir for the admission of our senior. She was admitted, carried on, and was permitted a graduation from our School this spring.

Summing up the work of Inter-Church Choir I see these things: Interest has been keen, the attendance good; there is a lack of big boys, but with the group of small boys in training, it is hoped they will remain and be taken safely over the changing-voice period.

The choirs have sung three individual services; that is, a service where the children of that particular church were heard as a choir from the choirloft. Also there have been three union services where the four junior choirs and associated congregations have been merged in beautiful services to the uplift and profit of them all. The churches are feeling an awakened interest among the parents, a deeper sympathy and understanding.

This pioneer venture in junior choirs for rural churches holds promise of great things throughout the country, bringing to the people a greater vision of values in worship through the medium of fine church music, with a greater unity among churches shorn of old prejudices against denominations. Thus the smaller churches may come to know more beautiful and inspiring services, a broader and more spiritual awakening; a junior choir school levels all differences of thought and creed.

Cover-Plate from Dom Bedos

• A reader asks for some of the Dom Bedos drawings on our cover pages. *L'Art du Facteur d'Orgues*, par D. Francois Bedos de Celles, Benedictin de la Congregation de Saint-Maur, dans l'Abbaye de Saint-Denys en France; de l'Academie Royale des Sciences de Bordeaux—such is the inscription on the Dom Bedos books, which comprise Vol. 9 published in 1766 and a part of Vol. 10 published in 1778, of an encyclopedia of Arts et Metiers—Arts & Crafts. The remainder of Vol. 10 deals with plumbing (complete) and then the principle instruments of astronomy.

The books are 11x17, and Vol. 9 is 3" thick. All illustrations—and there are many—are by wood-cuts, the only kind available then. Many of the larger illustrations were printed on sheets so large that they had to be folded several times to fit into the book. The drawing of the complete interior of an organ, our Cover-Plate, measures 24x29; the folds in the paper show in our reproduction.

There are but a few copies of this rare work in America. Dr. Barnes secured a set some years ago in France; Senator Richards has a set; and Mr. Frank Taft (long with the Aeolian Company) has a set. Our set was owned by Dr. George Ashdown Audsley and was willed to T. Scott Buhrman along with Dr. Audsley's complete library of organ books.

All parts of the organ were lettered and numbered, for easy reference in the text itself. The enormous labor necessary for carving such detail so carefully in a wood-block is hardly apparent in our small reproduction.—ED.

Pipes Made of Concrete

A letter from OLAF PLATOU

Organ-builder, Oslo, Norway

• I read your question, 'Have pipes ever been made of concrete?' a second time, and within two minutes I found the answer. In the *Zeitschrift fuer Instrumentenbau*, 1910, M. Allihn describes the 'unit orchestra' of Robert Hope-Jones at Ocean Grove, N. J. It had 14 pipe-ranks, three wind-pressure at 10", 25", and 50", without any bellows, only three great reservoirs of concrete. The organ had five swell-boxes: Diapasons, strings, woodwinds, brass, percussion. The reeds had no tuning-wires. The great bass pipes were made of concrete.

When Chr. Mahrenholz speaks of American concrete pipes I am almost sure he has read the article by Allihn. Most German organ-writers know only the German literature, and nowadays they are very partial. Baroque, you see. In two or three years we perhaps shall have organs, Model A.D. 1500.

I would be glad if you could find more information in U.S.A. about that organ. In the French translation of Miller's *Recent Revolution of Organ Building* there is some information about "les reflecteurs paraboliques constitue du ciment."

ADDENDA

The Ocean Grove organ by Hope-Jones was important and received publicity in its day because it was so different from any other organs ever built. Today it has no special interest other than historic. True organ literature played on it does not satisfy the ears of informed musicians. Theater organists can play "The Storm," a celebrated piece of trick literature, and give innocent entertainment to those who don't like music but won't admit it.

For those who know nothing about the Ocean Grove organ, we may say that it is merely a very small organ, of about a dozen registers, entirely expressive, each register playable at all common pitches on all four manuals. Its console had many new and unusual mechanical devices.

The "reflecteurs paraboliques" were merely a curved sounding-board used to direct the tone out into the auditorium. People talked a lot about Hope-Jones in his day because he talked a lot about himself and his ideas. He did a lot of good for those who retained their ability to think for themselves; a lot of evil for those lacking that ability. He built organs not for musicians but for the masses. Without him, it is doubtful if that luscious decade of the 1920's could have brought theater organists their seven-day weeks and hundred-a-week salaries.

The Ocean Grove organ can probably be said to bear the same relation to the organ as the small jazz-band bears to the Philadelphia Orchestra. Both the organ and the jazz-band can and do make delightful music of an entertaining variety, but neither can reproduce any great masterpiece of their respective literature. The failure of the theater type of organ to continue to hold the applause a few of its champions were originally able to arouse, was not due to the theater type of organ but to the inability of enough organists to continue to deliver the goods' day in and day out. It was an awful grind. It's dead now. Too bad. There was a place for it. I think there still is.—T.S.B.

Ocean Grove Auditorium Organ

Quoted from ROBERT HOPE-JONES

• In 1910 the Ocean Grove organ was new; Mr. Hope-Jones was by no means its only champion. Of course he eloquently and sometimes convincingly defended everything he did; we think today we are far enough away from his innovations to appraise each of them adequately. Following Mr. Platou's suggestion we present here some of the technical highlights of the organ, as named by Mr. Hope-Jones himself.

There was the idea of the inclined keyboards; the Choir or bottom manual slanted upward, and the top or Solo manual slanted downward, aiming to fall in line with the slant of the player's arm from the elbow.

Total enclosure "of all the pipes of every organ in swell-boxes" was what Mr. Hope-Jones wanted and intended to build.

Suitable-bass automatically put something on the Pedal Organ to match whatever was put on any of the manuals.

Movable manuals enabled the player to slide the entire set of manuals closer to him or farther away, and this, together with a bench that could be raised or lowered, made the console better fit organists of varying heights.

"What would we think," asks Hope-Jones as we continue to outline the instrument just as he did in defending it, "of the orchestral conductor who said, 'You double-basses, trombones, bass-tubas, etc., represent the Pedal Organ; you must never play with expression. Always either play at full power or stop playing altogether. You strings represent the Diapason tone of the Great Organ; you also must either play full power or stop altogether. The flutes, clarinets, and oboes will put in the expression.' Could you tolerate an orchestra played in this manner?"

Cement swell-boxes: "By using a cement construction I am able to obtain vastly superior results. A cement box when closed with my patent aluminum vacuum shutters, with sound-trap joint, will reduce the power of any stop many thousand percent." It did.

Thumb shutter-control was another device. By it the organist could effect a crescendo or diminuendo by his thumbs while playing. It was Hope-Jones' idea to have miniature levers under each manual, within easy reach of the thumb, to control each set of shutters.

Of the Diaphone he said, "This one that I hold in my hand consists of a small aluminum piston which rapidly and freely vibrates in an enclosing cylinder. Though the whole thing is scarcely larger than my two fists, it would, if supplied with wind of sufficient pressure, produce a sweet musical note that could be heard twenty miles away." Heaven forbid.

"The foundation department contains the Diaphone, the Tibias, and two or three Diapasons. The string department contains a couple of mild and robust Gambas, two or three very keen Viole d'Orchestres, a Quintatone Flute for furnishing the deep bodytone often heard in strings, a Vox Humana Celeste, and perhaps my new Vox Viola. The woodwind department contains the Oboe, Orchestral Oboe, Clarinet, Cor Anglais, Kinura, Concert Flutes, etc. The brass department contains the Trombones, Trumpets, and Tubas. The percussion department embraces the tympani, drums, triangle, glockenspiel, chimes, etc."

Double-touch was applied to all manuals and pedal. "The first touch is an ordinary one and the key is brought to rest against an apparently solid bottom in the usual way. When, however, great extra pressure is used, the key will suddenly give way again about 1/16" and a strengthening of tone, either of the same or of another quality, will be brought into play. The second-touch on the Pedal Organ is used to control the tympani, drums, triangle, etc."

Double-touch was applied to the pistons also, the second touch bringing on a suitable bass.

"The old idea that reeds are unreliable and need frequent tuning must be abandoned. You see here thick reed tongues that are once for all screwed into place and tune—no tuning-wires are provided. The reeds stand in tune as well as the flue pipes."

"In the organs I build all pipes are enclosed in cement boxes and thermostats and tiny electric radiators insure temperatures at an even level. The organs are in tune whether the church be warm or cold."

"Pizzicato touch was first used in the organ I built about the year 1895 for J. Martin White, Balruddery, Dundee,

Scotland. . . . I am now incorporating it into all organs I build" but funds prevented its use in Ocean Grove. "It is generally applied to the couplers. Let us draw the Swell-to-Great coupler at Pizzicato Touch, and have a Diapason speaking on the Great and an 8' Flute on the Swell. If now we strike a chord on the Great keys the Swell also will speak at the moment of striking, but will instantly become silent again, leaving the Great Diapason alone. . . . The percussion effect thus produced is at times valuable."

"Vowel cavities used in connection with reed stops are of great value in securing new tone colors. Here is a Kinura pipe that gives a small plaintive, wailing tone. By placing one or another of these vowel cavities above it I can entirely alter its tone and make it sing ah, eh, e, i, o, or u. You hear this altogether unusual Orchestral Oboe in this organ. Its effect is due to a vowel cavity on each pipe, governed by a sliding stopper."

Cement reflectors: "This organ is located 20' or 30' below the auditorium and its tone is directed into the auditorium by reflectors made of cement."

Calendar for 1939-1940 Church Year

• "I am wondering if the July or August issue of T.A.O. would not be a fine place for you to outline the liturgical year with dates," writes a subscriber, for the benefit of those progressive organists who plan their season well ahead. In complying with that suggestion and presenting such a column here for the first time, T.A.O. asks its readers to help by offering suggestions for improvement.

For the benefit of denominational organists who may not know what the various festivals mean, a brief explanation is included. T.A.O. believes it would be a splendid practise for all churches of all denominations to adopt the ecclesiastical calendar of the Episcopal church, having none of their own, and build their services accordingly.

Aug. 6, Transfiguration (see Matt. 17).

Nov. 1, All Saints—commemorating all saints and martyrs.

Nov. 30, Thanksgiving Day—a national institution, giving thanks to God for the crops and flocks He gave and the politicians didn't compel us to destroy. The Episcopal church specifies this day of national thanksgiving, establishing it as the first Thursday of November unless some other day is appointed by government.

Dec. 3, First Sunday in Advent—a period, devoted to the coming of Christ into the world.

Dec. 25, Christmas.

Jan. 6, Epiphany—manifestation of Christ to the world (see Matt. 2).

Jan. 7, First Sunday after Epiphany.

Jan. 21, Septuagesima Sunday—third before Lent.

Jan. 28, Sexagesima Sunday—second before Lent.

Feb. 2, Purification of B. V. M.—commemorating the ancient Hebrew rite.

Feb. 4, Quinquagesima Sunday—next before Lent.

Feb. 7, Ash Wednesday—first day of Lent, a period of 40 week-days of greater solemnity and possible 'fasting' prior to Easter, marking the final days of Christ on Earth.

Feb. 11, First Sunday in Lent.

Mar. 10, Passion Sunday.

Mar. 17, Palm Sunday.

Mar. 22, Good Friday.

Mar. 24, Easter.

Mar. 25, Annunciation—Gabriel's appearance to Mary (see Luke 1: 26-38).

May 2, Ascension Day.

May 12, Whitsunday (Pentecost; see Acts 2).

May 19, Trinity Sunday—sacred to the Trinity.



PAUL CALLAWAY

Young American artist recently appointed to the Washington Cathedral

Joseph W. Clokey

Goes to Miami University

• Mr. Clokey leaves Pomona College, Claremont, to become dean of the College of Fine Arts, Miami University, Oxford, Ohio; the College embraces the departments of art, architecture, and music. Mr. Clokey graduated from Miami University with the B.A. degree in 1912, was organist of various churches there for a time, and assistant professor of music at the University from 1915, leaving a dozen years later to go to Pomona College. He now returns as head of his chosen department in the University where the 'happy days' of his student-life found him majoring—not in music but in mathematics. His music studies were carried on in the Cincinnati Conservatory from which he graduated with diploma in 1915, immediately joining the Miami faculty in music.

Mus.Doc. Degrees Awarded

- To Palmer Christian, by American Conservatory, June 12, 1939.
- To Mabel W. Daniels, by Boston University, June 12, 1939.
- To Howard Hanson, by American Conservatory, June 12, 1939.
- To Harold Vincent Milligan, by Washington & Jefferson College, June 3, 1939.
- To Albert Riemenschneider, by Sherwood School of Music, June 15, 1939.

Dr. George A. Parker

• died July 2 at his home in Syracuse, N. Y. He was born Sept. 21, 1856, in Kewanee, Ill., studied chiefly abroad, was a pupil of Guilmant in organ, and for half a century was on the faculty of the College of Fine Arts, Syracuse University.

Paul Callaway

Goes to Washington Cathedral

• Every professional feels encouraged when an important position is awarded to an American organist on what has every evidence of being an award of merit. Such is the case in the announcement by the Washington Cathedral that Paul Callaway has been appointed organist and choirmaster of the Cathedral, beginning Sept. 1.

Biographical facts about Mr. Callaway will be found on March 1938 page 104. The only facts to add are merely that this appointment changes his substitute plans as announced last month; instead, Mr. Callaway left for a motor trip the middle of July.

Robert George Barrow, who became Cathedral organist on the death of Edgar Priest in 1935, resigned to head the department of music in Williams College. Edgar Priest was the Cathedral's first organist; Mr. Callaway thus becomes its third, and we predict for him a long and honorable career on a par with the careers of the organists of famous cathedrals of the old world.

Dr. Marshall Bidwell's Season

Carnegie Institute, Pittsburgh

• Again the Institute issues its annual book of recitals, available to the public at 50¢ a copy, a 6x10 book of 152 pages giving all Dr. Bidwell's recital programs with their program-notes.

The organ is given as a 4-126 Aeolian-Skinner and the booklet gives the stoplist in abbreviated form. Other data from the book:

The 44th season presented 75 programs, Saturday evenings and Sunday afternoons, beginning Oct. 1, 1938, closing June 25, 1939.

831 Organ compositions by
255 Composers, including
80 American composers.
50 Compositions were new to the
series this season.

124 Bach compositions

39 Handel

20 Wagner, Widor

17 Guilmant

16 Beethoven

14 Franck

12 Schubert, Tchaikowsky

10 Chopin, Edmundson, Vierne

9 Bedell, Brahms, Corelli, Debussy,
Dubois, Saint-Saens

8 Grieg, Karg-Elert, Liszt, Nevin,
Yon

7 Gaul

"The organ compositions played this year were carefully chosen on a basis of unquestioned musical vitality," says Dr. Bidwell. We quote some of the American works thus selected for use: Barnes, Toccata Gregorian
Bedell, Ave Maris Stella; Caprice;
Elevation; Gavotte Moderne;
Irish Pastel; Marche Solennelle;

Noel with Variations;
Pastorale; Scherzo.

Bingham, Roulade

Borowski, Sonata 1

Clokey, Canyon Walls

The Cat (Fireside Fancies)

Old French Carol

An Old Irish Air

Wind in the Chimney

DeLamarter, Carillon

Dethier, Andante Cantabile

Christmas

Prelude Em

Variations on Carol

Dickinson, Old Dutch Lullaby

Diggle, Christmas Carologue

Dundee Prelude-Variation

Edmundson, Apostolic Symphony

Dance Gracieuse

Easter Even Prelude

Easter Spring Song

Elfin Dance

Folksong Prelude

Bells Through the Trees

In Dulci Jubilo

Vom Himmel Hoch

Federlein, Scherzo-Pastorale

Ferrata, Nocturne

Floyd, Anno Domini 1865

Antiphon on Litany

Netherlands Choralprelude

Veni Emmanuel

Foote, Christmas; Pastorale.

Gaul, Ancient Hebrew Song

Ascension Fiesta

La Blume

Daguerreotype of Old Mother

Easter on Mt. Rubidoux

Easter with Penna. Moravians

Wind in the Grass

James, Son. 1: Andante Cantabile

Meditation Ste. Clotilde

Jennings, Prelude-Sarabande-Fugue

Johnson, Arietta Antique

Carillon Suite

Christmas Carol

Johnston, Evensong

Midsummer Caprice

Resurrection Morn

Kinder, Caprice In Springtime

Kramer, Eklog

McAmis, Dreams

Macfarlane, Scotch Fantasia

McKinley, Cantilena

Fantasia on St. Clement

Matthews, Toccata Gm

Miller, It's a-me O Lawd

O Zion

Steal Away

Thakay-Yama

Nash, Water Sprites

Nevin, Sketches of the City

Sonata Tripartite

Will o' the Wisp

Noble, Solemn Prelude

Oetting, Prelude & Fugue Em

Prelude on O Little Town

Parker, Son. Ef: Allegretto

Poister, Christmas Cradle Song

Rogers, Concert Overture Bm

Sonata 1

Russell, Bells of St. Anne
 Song of Basket-Weaver
 Up the Saguenay
 Saxton, Carol Rhapsody
 Brahms Paraphrase
 Pastorale and Cradle Song
 Shelley, Fanfare d'Orgue
 Sowerby, Carillon
 Stebbins, Liltin Springtime
 The Swan
 Stoughton, Dreams
 Swinnen, Chinoiserie
 Taylor, Looking-Glass Dedication
 Weaver, Squirrel
 Whitmar, Baptism Theme
 Two Christmas Folksongs
 Willan, Choralprelude on Andernach
 Yon, Canto Elegiaco
 Christmas in Sicily
 Christo Triomphante
 Concert Study Dm
 Echo
 Gesu Bambino
 Humoresque
 Hymn of Glory

Dr. Edward Eigenschenk

• gave 12 broadcast programs over WWBB during July, when he was engaged as guest teacher for Loras College's summer course at Dubuque where WWBB is also located. In addition to his classes Dr. Eigenschenk gave special recitals for students and faculty.

Three-Choirs Festival

• The 219th meeting of the three choirs constituting the famous festival in Hereford, England, will take place Sept. 3 to 8; they first met in 1715. The organists participating will be Dr. Percy C. Hull of Hereford Cathedral, Sir Ivor Atkins of Worcester Cathedral, and Herbert Sumison of Gloucester Cathedral; Dr. Hull conducts. Five new works by British composers will be presented, along with the Elgar "Dream of Gerontius" and the usual works common to such festivals.

M. P. Moller Inc.

• has issued a very attractive 8x11' 24-page booklet devoted largely to a pictorial presentation of some of the most prominent installations of the past few years, and including brief materials about the founder of the business and the materials and methods incorporated into the M. P. Moller organ today. From the booklet we learn, for example, that lumber is bought already properly seasoned for manufacture, but is further air-seasoned in the Moller yards for at least a year, with a million feet always thus on hand for final kiln-drying before use in an organ. All electric contacts are of "at least 90% pure sterling silver." Other details of organ-building are briefly covered in a way to make the booklet a valuable addition to any organ library.

Alexander Schreiner

Returns to Salt Lake City

• After nine years as organist and lecturer at the University of California, Los Angeles, Mr. Schreiner has returned to Salt Lake City, Utah, to remain permanently as Tabernacle organist.

Mr. Schreiner was born in Nuremberg, Germany, July 31, 1901, began piano study in 1906, was appointed 'organist' of the Mormon Church (L.D.S.) in Nuremberg in 1909 (playing a harmonium of 20 stops, with three services and one rehearsal each week) and came to America with his parents in 1912, settling in Salt Lake City where he at once began organ study with J. J. McClellan, Tabernacle organist.

In 1924 he was appointed to the Tabernacle staff of organists, but improved his equipment by study with Libert, Vierne, and Widor in Paris, 1924-1926. In 1930 the Mormon authorities gave him leave of absence to go to the University of California for the winter seasons, though he returned each summer for recitals during the vacation period on the great Tabernacle organ. He now resigns from the University and will devote himself entirely to the position of senior organist at Salt Lake Tabernacle.

At the University he gave about a hundred recitals each year, taught classes averaging 60 pupils in harmony, using Schoenberg's *Harmonielhre* as text, preparing the students for the composition classes of Arnold Schoenberg himself. In addition he gave courses in history and appreciation.

A feature of his University recitals was the inclusion of concertos in most of the programs, the solo part being played by University students, orchestra part by Mr. Schreiner on the organ. Thus 27 piano concertos were presented, from Arensky, Bach, Beethoven, and Brahms to Rachmaninoff, Saint-Saens, and Tchaikowsky. There were also 9 violin concertos, 4 cello concertos, 2 flute, and 4 French horn concertos thus performed.

For three years he was organist of Wilshire Boulevard Temple, Congregation B'Nai B'Rith, Los Angeles. He passed the two Guild exams in 1937 and 1938. A collection of Organ Voluntaries, selected, arranged, and composed by Mr. Schreiner was published in 1937 by J. Fischer & Bro. In 1927 he married Margaret Lyman and they have three children: Richard, John, and Gretchen. In Salt Lake City he devotes his time to the Tabernacle, and is also treasurer of the Academy of Western Culture.

His recitals in the Tabernacle on Sundays can be heard over the air on the C.B.S. system from 9:30 to 10:00 a.m., m.s.t. Associated with him are Frank



ALEXANDER SCHREINER

returns to Salt Lake City as senior organist of the Mormon Tabernacle

W. Asper and Wade N. Stephens. During the summer, programs are given every weekday on the Tabernacle organ from 12:10 to 12:45, during which time the doors are closed.

Longy School Catalogue

• Longy School of Music, Cambridge, Mass., has issued its 1939-1940 prospectus. The School was founded in 1915, incorporated in 1932. Registrations and examinations for scholarships for the coming season begin Sept. 1. The faculty, of interest to organists, is headed by E. Power Biggs and includes also Erwin Bodky, harpsichord and clavichord; Olga Averno and Rulon Y. Robison in voice; Dr. Everett Helm in choral work; with classes in dictation, ear-training etc.

Great Barrington, Mass.

• Aug. 2 at 8:30 in the First Congregational, Henry Wigeland will give Verdi's "Requiem"; the organ is a 4m Roosevelt of 1883, modernized with new console etc. June 28 Mr. Wigeland presented W. Judson Rand in a recital of French and German music, plus Farnam's Toccata.

Michael Rock

• died June 21 at his home in West Brighton, New York City; he had been organist in various Catholic churches in Manhattan prior to his appointment to Sacred Heart in Richmond borough 25 years ago. He was 71 years old.

FOR SALE

Two-manual Estey harmonium with Pedals, motor, and top with pipes; in excellent condition, at reasonable price, C. Dello Joio, 126 West 13th St., New York City. (Gramercy 3-1109).

For Chorus & Orchestra

• A reader wants to perform a composition for mixed voices and instrumental ensemble, has a chorus of 100, instrumental group of 17; the work should be from 10 to 15 minutes' length. Can our readers suggest compositions of that description?

Position Exchange

• A reader is interested in exchanging positions with a New York organist for the coming season so that she may spend the year in study in New York City. She is organist in a girls' college about 250 miles from New York City, where she gives recitals on a new 4m of some 75 stops, gives about a dozen organ lessons each week and a dozen class lessons. She hopes to begin the exchange this September, returning to her position in June 1940. Interested readers please address D.U., c/o T.A.O.

"One of the Finest"

• "I enclose a program of one of the finest recitals I have heard in a long time. . . . It is a program to give the baroque friends a nightmare but let me say this: I don't know when I heard a recital that I got more kick out of than I did from this one. He played brilliantly, to say the least, and I don't think I have ever heard such colorful registration." Paul Baltzer was the writer, William A. Goldsworthy the recitalist, and this the program:

Bach, In Thee is Gladness

Brahms, Lo How a Rose

Bach, Fugue a la Gigue

Clokey, Canyon Walls

Bonnet, Concert Variations

Shure, Holy Carpenter: 3 mvts.

Bizet, L'Arlesienne Adagietto

d'Antalffy, Sportive Fauns

Wagner, Tristan: Liebestod

Sibelius, Finlandia

Improvisation

W. P. A. Activities

• "A check of four Staten Island hospitals last night showed that 392 had been treated for food poisoning since Friday, bringing the total number of those stricken to 500 . . . Further evidence was obtained yesterday that the affliction was due to egg-salad sandwiches prepared by W.P.A. workers," said the New York Times, June 26, 1939.

Donald D. Kettring's Year

Westminster Presbyterian, Lincoln

• Again Mr. Kettring has issued an attractively mimeographed 16-page booklet outlining the achievements of his five vested choirs. Mr. Kettring "is a full-time member of the Church staff."

Carol Choir numbers 48 girls, beginning at the age of 9, sings at all festivals and occasional church-school eventide services, had 7 members with 100% attendance, 17 with 95% or

higher, 14 above 90%, and all the rest with 80% or better, save one at 70%.

Boys' Choir numbers 30 unchanged voices, sings at all festivals and occasional church-school services, had two members with 100% attendance, 12 above 90%, 8 above 80%, 5 above 70%, and 3 above 60%.

Antiphonal Choir numbers 52 high-school girls, sings at all festivals and occasional morning services; there were 70 meetings for the choir; four scored 100%, 30 scored in the 90's, 15 in the 80's, and 3 in the 70's.

Chapel Choir numbers 45 high-school and college girls and boys, sings at all festivals and evening services, and occasionally at the morning services; there were 73 meetings for the choir and only one scored 100%; 25 scored in the 90's, 18 in the 80's, and the remaining member scored 69%.

Westminster Choir numbers 49 adults, singing regularly at morning services; there were 90 meetings; 3 scored 100%; 13 scored 95% or better, 12 made 90% or more, 11 were in the 80's, and the rest were in the 70's.

Musicales

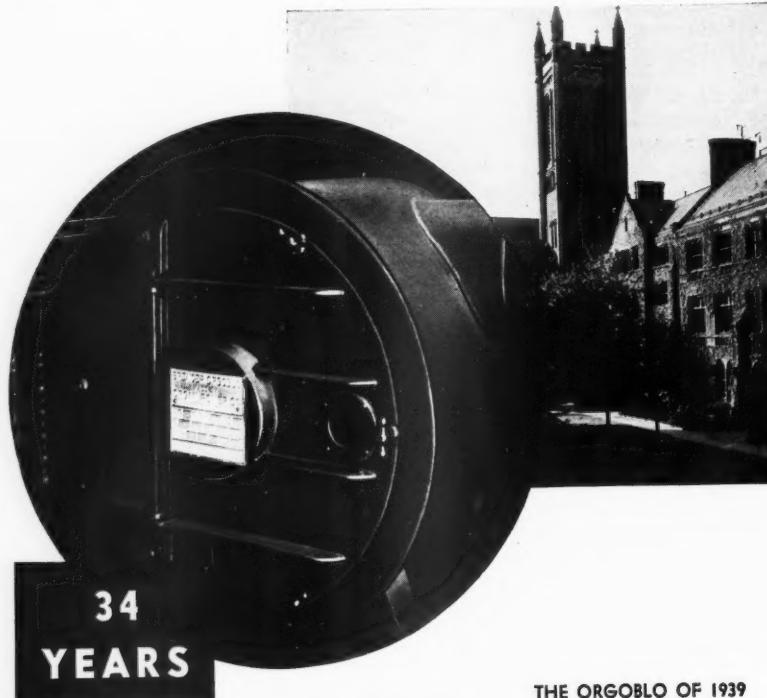
Dec. 6: Third annual round-the-table carol service, with the choristers seated around a long table in the beautifully-decorated social hall.

Dec. 11: Clokey's "Christ is Born," sung at the evening service.

Dec. 18: Third annual festival carol service, all five choirs, with two choirs in the rear balcony, and a prelude by brass ensemble playing carols and chorales from a room back of the chancel.

Feb. 19: Second annual hymn festival, all choirs.

March 26: 'Hour of Organ Music.'

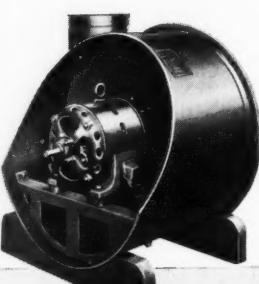


THE ORGOBLO OF 1939

General Theological Seminary, New York City, was established in 1817. The Memorial Chapel was built in 1888 and the original organ is still in service. In 1905 a Spencer Orgoblo replaced the complicated mechanism used for pumping the organ.

This Orgoblo, bears the number 217 and is still giving satisfactory service after 34 years of constant use.

The Orgoblos built today are more compact and quieter and still retain all the long life characteristics of the earlier models. The advance in the art of producing non-corrosive materials and long life electric motors should produce new records of endurance. In the meantime, the steady tone, ample volume and perfect control characteristics of the Orgoblo have never been questioned.



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April 9: Third annual Easter-carol service, antiphonally, choirs in chancel and gallery.

April 30: Clokey's "Adoramus Te," an evening musicale.

May 14: All choirs in a choral service, 'The Voice of God,' and their traditional 'Litany at the End of the Choir Year.' All choirs were located at the chancel end of the church.

Repertoire

Andrews, Praise my soul the King
To whom then will ye liken

Bach, Bide with us

Blessed Jesu at Thy word

Now thank we all

O Jesu Son of God

Prepare thyself Zion

Bantock, Let us now praise famous
Barnby, Sweet is Thy mercy

Beethoven, Good Christian men
Heavens resound

Prayer

Bortnyansky, Cherubic Hymn
O Light whose beams

Vesper Hymn

Brahms, Lord lead us still

Brown, Only begotten Son



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Clokey, Hymn Exultant
Adoramus Te (cantata)
Christ is Born (cantata)
Christ is Risen
Gloria in Excelsis
Christiansen, Cradle Hymn
Thine be the glory
Dickinson, List to the lark
Our Lord Jesus knelt
Thy word is like a garden
Douglas, He who would valiant be
Elgar, Aspiration
Ellor, All hail the power
Farrant, Lord for Thy tender
Call to remembrance
Franck, O Blessed are they
O Lord most holy
Psalm 150
Gaul, March of wise men
Spanish Easter Processional
Gretchaninoff, Nicene Creed
Gwyllt, Lord I hear
Handel, Thanks be to Thee
Haydn, We Thy people praise Thee
Hefner, Our heavenly Father
Henschel, Knight of Bethlehem
Holst, Turn back O man
Ivanov, Bless thou the Lord
Jacobs, Brother James' Air
Kettring, Christ is risen
Come all ye faithful
Come let us worship
God be in my head
Let all mortal flesh
Little Jesus came
Sanctus (for two choirs)
Kremser, Prayer of Thanksgiving
Lockwood, All Thy works praise
Marchant, Judge Eternal
Mendelssohn, Lord is a mighty God
Monk, Praise the Lord
Mozart, Jesu Word of God
Mueller, Lord is my Shepherd
Nageli, Hushed and still
Noble, Souls of the righteous
Parr, I bind my heart
Parry, Jesus lover of my soul
Palestrina, O Lamb of God
Pergolesi, Glory to God
Praetorius, Sing we all
Protheroe, King of Love
Purcell, O sing unto the Lord
Rachmainoff, Glorious forever
The Angel
Roberts, Seek ye the Lord
Rogers, Seek Him that maketh
Rowley, Praise
Saint-Saens, Praise ye the Lord
Schuetz, Pharisee and Publican
Scull, Rise up O men
Shaw, With a voice of singing
Tallis, All praise to Thee
Thiman, Praise O praise
Treharne, O heavenly Father
Voris, When I view the mother
Vulpius, Praise to our God
West, All people that on Earth
Wick, Beautiful Savior
Wild, Blow golden trumpets
Williams, When the Son of Man
Yon, Christ Triumphant

To S. E. G.

• Yes, that's all right; it's an "organ" of dissension "even though it has neither pipes nor wind," but it's all too windy sometimes. And incidentally, a chicken's gizzard is an organ too, only we'd hate to see the chicken, its manufacturer, try to sell Chicken Organs to dumb preachers and tell them they could play organ music on the things. Enjoying life out there in Chicago? It's a bit too hot over here.—T.S.B.

Walter Baker Cantata Series

• During the past season in the First Baptist, Philadelphia, Walter Baker gave the following:

Mendelssohn, Hymn of Praise

Elijah

Handel, Messiah

Saint-Saens, Christmas Oratorio

Mozart, Requiem

Brahms, Requiem

Franck, Mass in A

Rossini, Stabat Mater

Dvorak, Stabat Mater

Dubois, Seven Last Words

July 29 Mr. Baker was organist in the Philadelphia Civic Symphony's performance of DeLamarre's First Organ Concerto, in the University of Pennsylvania.

Cemetery Programs

• Allegheny County Memorial Park, Pittsburgh, Penna., is presenting programs of music every Sunday from 3:00 to 4:00, using the Vox Organo and guest organists. Thornton L. Willcox was organist during June.

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Harry Welliver

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Minot North Dakota

Julian R. Williams

St. Stephen's Church

Sewickley Pennsylvania

Guilmant Organ School

• Willard Irving Nevins announces, in celebrating the 40th anniversary of the School, two special courses: Harvey Officer will deal with the development of religious music from the early Greeks down to the present; Dr. J. V. Moldenhawer will deal with hymns. Other courses especially important in church work will be given by Grace Leeds Darnell and Amy Ellerman.

Bethuel Gross

• of St. James Methodist, Chicago, will give an organ program Aug. 9 in the Temple of Religion, New York World's Fair, using two or three movements each from each of his six Sonatas for organ. Studying under a fellowship with Dr. Leo Sowerby for several years, Mr. Gross wrote his six organ Sonatas, among other things, and later used them to gain entrance to the Eastman Graduate School in Composition. For two years he has been working for a Ph.D. degree in Northwestern University, and next fall will resume study in composition at Eastman, commuting from Chicago.

Language-Improvement Idea

• The Building Trades Employees Association, New York, reported that "with P.W.A. labor the North Beach Airport calls for the expenditure of \$39,057,000., while a very liberal estimate for the total cost under private contract would be \$19,000,000." The New York Sun published the figures "A filthy sheet" is what mayor LaGuardia said the Sun was

Prentiss Bailey

• died June 24 at his home in Utica, N. Y., where he was born in 1873. Though by business and profession he was a newspaper man (for many years publisher of the Utica Observer-D dispatch and Utica Press) he was interested in the organ, had been a regular T.A.O. reader for many years, contributed a poem (published in these pages in 1936), and was author of a book on graphology, written during a year's release from newspaper work. The organ world has lost a friend in a position of high importance.



- DR. ROBERT LEECH BEDELL
New York Temple of Religion
Aug. 13, 8:30
Bach, Fantasia G
When in the Hour
Fugue Dm
Two Transcriptions
Mulet, Meditation Religieuse
Widor, 5: Toccata
Vierne, Communion
Handel, Con. Gm: Allegro
Bedell, Elevation; Gavotte Moderne.
Reger, Toccata Dm
- LAURA LOUISE BENDER
Museum of Art, Cleveland
Aug. 13, 20, 5:15
*Bach, Fantasia & Fugue Gm
Strung, Lass Mich Dein Sein
Reger, Jesus Meine Zuversicht
Rogers, Son. 1: Scherzo
Dallier, Stella Matutina
Mulet, Thou Art the Rock
*Karg-Elert, Now Thank We All
Arcadelt, Ave Maria
Bach, Jesus My Joy
I Cry to Thee
Schumann, Canon Bm
Dupre, Elevations in E & G
Reubke, Psalm-Sonata Finale
- ROWLAND W. DUNHAM
University of Colorado
Aug. 2, 4:30
Widor, Toccata F
Tchaikowsky, Humoresque

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Dunham, Preludes on Aberystwyth
and Ton-y-Botol

Mendelssohn, Wedding March

Schubert, Ave Maria

Gounod, Serenade

Bairstow, Evening Song

Chopin, Military Polonaise

• HAROLD G. FINK

New York Temple of Religion
Aug. 27, 7:30, *Bach Program*

Fantasia Gm

Christ Lay in Death's Bonds

Con. Am: Allegro

Prelude Bm

Prelude & Fugue C

Lord Hear the Voice

Prelude & Fugue G

Jesu Joy of Man's Desiring

God the Holy Spirit

Son. 3: Andante

Come Redeemer of Our Race

Toccata Dm

O God Have Mercy

Fugue Ef

• WALTER HANSEN

Museum of Art, Cleveland

Aug. 27, 5:15

Bach, Prelude & Fugue C

Sonata Em: Mvt. 3

Purcell, Fantasy on One Note

Widor, Scherzo E

Williams, Rhosymedre Prelude

Sowerby, Comes Autumn Time

• EVERETT JAY HILTY

University of Colorado

Aug. 9, 13, 16, 4:30

*Guilmant, Son. 3: Prelude-Adagio

Scarlatti, Ave Maria

Arcadelt, Ave Maria

Trad., Kol Nidrei

Kinder, In Moonlight

Vibbard, Indian Serenade: Legende.

Massenet, Thais Meditation

Clark, March aux Flambeaux

*Closkey, Cathedral Prelude

Bach, Now Thank We All

Rheinberger, Vision

Karg-Elert, In Memoriam

*Bubeck, Meditation

Trad., Londonderry Air

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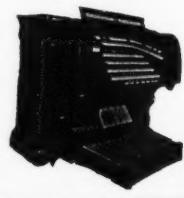
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Fletcher, Fountain Reverie
 Stebbins, In Summer
 Negro, Deep River; Nobody Knows.
 Saint-Saens, Con. 3: Adagio
 Korsakov, Song of India
 Hiltz, Scherzo
 Widor, 6: Adagio; Finale.
 • LEO HOLDEN
 Museum of Art, Cleveland
 Aug. 6, 5:15
 Bach, Toccata C
 Debant-Ponsan, Elevation
 Widor, 4: Scherzo
 Cottone, Variations on Gevaert Carol
 • CHARLES F. SCHIRRMANN
 New York Temple of Religion
 Aug. 17, 4:30
 Rheinberger, Pastoral Sonata
 Brahms, Lo a Rose Bursts
 Reger, Benedictus
 Renner, Kantilene

Marshall Bidwell

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Bach, Toccata & Fugue Dm
 Karg-Elert, Legend of Mountain
 Liszt, Prelude & Fugue on Bach



• DONALD C. GILLEY

Wesley M.E., Worcester, Mass.
Anthems 1938-9 Season

Arcadelt, Hear my prayer

Arkhangelsky, O gladsome Light

Bach, At Thy feet

Break forth O beauteous

If thou but suffer

Jesus Joy of man's desiring

Brahms, Create in me O God

Broughton, Hail festal day

Holly and the ivy

Burnell, Surely the Lord

Christiansen, Praise to the Lord

Sunbeam out of heaven

ar. Clokey, O tell me children

Coleman, O worship the King

Cruger, Now thank we all

ar. Dickinson, Come Marie Elisabette

Elgar, As torrents in summer

Franz, Bread of the world

Gevaert, Jesus gentle Babe

Gounod, Send out Thy Light

Unfold ye portals

Gretchaninoff, Nunc Dimittis

Grieg, Jesus Friend of sinners

Hassler, O Sacred Head

O sing unto the Lord

Humperdinck, Light of God

Ivanov, Bless the Lord

Kastalsky, Hail holy Light

ar. Koshetz, Resurrection

Lockwood, All Thy works praise

Macfarlane, Open our eyes

Mansfeld, When the crimson sun

Matthews, Ballad of trees

Mozart, Ave Verum

Mueller, God is in His holy temple

Nagler, Make us strong

Noble, Go to dark Gethsemane

Novello, Like as the hart

Olds, Sunrise on Easter morning

Overly, Benedictus es

Perry, Hear me Father

Robertson, All in the April evening

Roberts, Seek ye the Lord

ar. Roman, Three Kings

Schuetky, Send forth Thy Spirit

Shaw, Let all the world

Stainer, God so loved the world

Sullivan, Yea though I walk

Taylor, The three ships

Teschner, All glory laud and honor

Thiman, Spacious firmament on high

Thompson, Blessed art Thou

Show me Thy way

Wild, The time draws near

Wood, Expectans Expectavi

Father all holy

Cantatas

Clokey, The Child Jesus

Dubois, Seven Last Words

Gounod, Gallia

Matthews, Eve of Grace

Organ Music

We note only the American compositions, as

any organist has sufficient musicianship to

find and use the common repertoire of Eng-

land, France, and Germany already so

thoroughly known.

Barnes, Prelude, Op. 18

Suite 2: Andante, Finale.

Bingham, Prelude Cm

Clokey, Canyon Walls

Cole, Hymnus

Song of Gratitude

Diggle, Fantasie Impromptu

Edgerton, Iste Confessor

Edmundson, A Carpenter is Born

Caravan of Magi

Mereaeusque

Farnam, O Filii et Filiae

Gale, Sunshine & Shadow

James, Meditation Ste. Clotilde

Son. 1: Andante Cantabile

Kramer, Morning Song

Martin, Sleepers Awake

Matthews, Christe Redemptor

McKinley-j, Cantilene

Noble, Choralprelude Drumclog

Choralprelude St. Ann

Prelude Solonelle

Rogers, Son. 2: Adagio

Russell-j, Song of Basket Weaver

Sowerby, Carillon

Taylor-j, Dedication

Yon-i, Jesu Bambino

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Mus. Bac.

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and

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M. Mus.

Illinois Wesleyan

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Recitals and Instruction

Trinity Cathedral

Cleveland, Ohio

Pietro A. Yon

• Left July 8 for a summer at his home in Italy; Edward Rivetti substitutes for him at St. Patrick's Cathedral, New York, until he returns Sept. 14. For the 10 o'clock mass, June 18, Mr. Yon had as guest-choir the men's glee-club of Texas Christian University, Wm. J. Marsh director.

Youngstown Course

• Miss Sackett's junior-choir course late in June gave Youngstown, Ohio, organists their first opportunity to profit by such study and the opportunity was received very enthusiastically. Twenty enrolled from Youngstown and vicinity. There was a splendid group of some 30 children in the demonstration-choir and at the close of the course they sang a lovely service, most gratifying to the church and myself.—LAURA B. HORN-BERGER.

Claude L. Murphree
F.A.G.O.

University of Florida
Gainesville, Fla.

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Organist-Director, First Baptist Church

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Junior Choir Lecture and Training Courses
Junior Choral Director
Maryland Federation of Music Clubs**C. Albert Scholin**
M. M.
Organist-Choirmaster
Kingshighway Presbyterian
Church
St. Louis Missouri**Portland Y. M. C. A. Organ**

• The Y.M.C.A., Portland, Oregon, dedicated its miniature chapel, the gift of Mrs. Mary E. Parker in memory of her husband, May 18. The organ is a Kimball unit, built on Diapason, string, flute, and Vox Humana. The organist is Lauren B. Sykes who gives 45-minute programs each Monday noon. The chapel "seats 82 and is finished throughout in Phillipine mahogany. A heavy red carpet on the floor, air-conditioning, and mellowed light add considerably to the comfort of the setting." Two sample programs by Mr. Sykes:

*Corelli, Prelude Dm
ar.Clokey, Pastorale
Deverd, Priere-Offertoire
Becker, Son.1: Toccata
Merkel, Shepherd's Song, Op. 88-2
Bach, Fugue D
ar. Coleman, Londonderry Air
*Corelli, Sarabande
Clerambault, Prelude
Grison, Communion, Op. 11
Sykes, Scherzo
Franck, Finale
Saint-Saens, Deluge Prelude

KDKA Gets New Organ

• Radio station KDKA in Pittsburgh is installing a new 3m. Says the news release: "Armstrong explains that in order to meet broadcast requirements a radio organ must be unified," which is anything but true. "Under general specifications," the statement continues, we have "vibraphones, sleigh-bells, horse-hoofs, surf effects, bird-notes, train-sounds, auto horn, fire-gong, steam whistle, siren, doorbell—a complete installation." Boy! What a complete organ that makes! But not so, we have also "scores of items such as snare drums, bass drums, cymbals, castanets, tom-toms, Chinese blocks, cathedral chimes, tambourines, xylophone and kettle-drums."

"Standard equipment will include," the statement then adds, "everything from 16' tone bass pipes to the tiny 2' tone pipes of the Piccolo. Trombone, Clarinet, English Horn, flute, Tuba, open Diapason, Tibia Clausa, Salicional, Voix Celeste and Vox Humana are listed as the solo group in the great organ." And this, beloved brethren, "will give KDKA an instrument with every sound of the full orchestra."

Why doesn't some radio station somewhere make the experiment of installing an organ, first consulting an accredited organ architect about it? "Sleigh-bells, horse-hoofs, and surf effects" never did belong in an organ and never will. If

KDKA wants the sound effects of a circus, all very lovely; but let's call it a circus-effect, not an organ.

Outcast Department

• That's us, the organ world. The score: 1 for us, 1153 for everybody else. It's the four-year record of what may be smellingly referred to as the federal music project. All citizens and corporations were taxed to support it; one lone organ composition was presented, compared to 241 songs, 335 piano pieces, etc. Every organ-builder, every choir school, every professional organist—all were equally taxed. Our share? 1 out of 1154.

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